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THE KING COLLECTION.

Portraits by Early English and French Masters.

The collection formed by Mr. David H. King, jr., is now on exhibition at the American Art Galleries. It consists of seventy paintings, which will be sold at Mendelssohn Hall on the evening of Friday, March 31, and of antique furniture, Oriental rugs, etchings, engravings and water colors, which will be disposed of on the afternoon of the same day at the place where they may now be seen. The miscellaneous objects in the collection we may dismiss with the remark that the old furniture includes some beautiful pieces and that a few of the prints are worthy of notice. The paintings, on the other hand, require more specific description. They are mostly portraits, canvases of the decorative character which has of late been so popular among the wealthy owners of stately dwellings in city and country. A good deal of this sort of thing has strayed into the auction room within the last ten years, but not often has a collection so good as Mr. King's been brought to the hammer.

It has its unedifying spots. Of the two Mignards only one, the "Catherine Mignard," is worthy of that imposing seventeenth century courtier. The big Largilliere, "The Marquise de Lafayette," is handsome enough in its way, but it is not half so good as the far less "important" "Duc de Penthievre" or the "Madame d'Henin." Among the three Lelys, too, there is only one, the "Mr. Leneve, Alderman of Norwich," which is a first rate example of the painter. But the great strength of this collection resides in the fact that there is nothing in it actually bad, and that the majority of the portraits it contains are of an unusual degree of excellence. One does not need to rank the "Sir Patrick Blake" with Sir Joshua's masterpieces in order to find it interesting. It is, after all, one of his characteristic things—a pot boiler, perhaps, but only such a pot boiler as he could have painted. The two other portraits from his brush, "Lady Sarah Bunbury" and "Mrs. Hales," likewise give a fair if not precisely triumphant account of themselves. Romney's "Mrs. Clarke" leaves us cold, and so does his "Thomas Thornhill." So, again, does his "Lady Hamilton as Bacchante," but we find pleasure in the pure grays of his "Miss Lockwood." Out of the four Raeburns we would choose "The Duke of Portland" and the "Portrait of a Gentleman." The latter, a small study of a head, is a masterly piece of modelling, and it has all of Raeburn's limpidity in the tones.

A single specimen of Beechey, unremarkable but good, is in the collection, and Hoppner comes off well in his "Lady St. Asaph"; his "Portrait of a Gentleman" is uninteresting. None of the five Gainsboroughs revive the witchery we associate with that shining name. There is an equal number of portraits by Lawrence, and of these only the "Duchess of Buckingham" and the "Master Kenwood Shaw" seem to us of any moment. Among the Frenchmen, in addition to those already noted, we must cite Nattier and Drouais. The latter's "Marquise de Breteuil" is a capital piece of French art, graceful, elegant and irresistible in its refined artifice. The Nattiers are not any of them as resplendent as we have known products of his brush to be, but all three of them are lovely, polished things. Mr. King has three portraits by Vigee Le Brun, and two of them, the "Marquise de Saffray" and the "Mme. Vestris," are entirely charming. The first of these is, indeed, a perfect illustration of the accomplished lady's fashionable art. We have nothing to say in admiration of the "Portrait of a Lady" given to Watteau, but we would take leave of this collection in a friendlier strain, not only for the sake of the fine portraits at which we have glanced, but for the sake of a further handful of good old pictures by Pourbos, John Russell and John Crome, and the group of modern paintings, in which there are some fine things by Corot, Fromentin, Ribot, Monticelli, Harpignies and other noted Europeans.

THE KING COLLECTION SOLD.

SEVENTY PAINTINGS BRING MORE THAN $200,000.

Top Price $18,000 for Nattier's "Comtesse D'Argenson"—Mauve Sells for Only $6,500—Prices as a Rule Low—Raeburn's "Miss Macartney" for $10,500

The collection of early English and French portraits and Barbizon and Dutch pictures, belonging to David H. King, Jr., were sold at auction last night by Thomas E. Kirby of the American Art Galleries. The sale took place at Mendelssohn Hall. The total for the seventy paintings in the collection was $201,035, which is said to be considerably short of the amount which it was estimated they would bring.

As a rule the prices were not high. Jean Marc Nattier's portrait of the Comtesse D'Argenson, depicting the lady seated with a dog in her lap, brought the top price of the sale. It was started at $5,000 and advanced quickly to $10,000. From that point the bidding was between two dealers until J. D. Ichenhauser got it at $18,000. Mr. King is reported to have paid $62,000 for the painting.

Sir Henry Raeburn's portrait of Miss Macartney brought $10,500 and his portrait of Master James Haig $9,000. One of the surprises of the sale was the low price paid for a Mauve entitled "Holland Meadows," which was No. 58 on the catalogue. Every one expected the painting would bring $10,000, if not more. Bidding on it started at $5,000 and quickly ended when $6,500 had been reached, at which price it was knocked down to W. G. Phillips.

The following is a list of the pictures sold, the prices and the names of the buyers where obtainable.

1. "Le Paysan," Augustin Théodule Ribot; F. A. Chapman $700
2. "Portrait of Mr. Romilly," Sir Thomas Lawrence; P. R. A.; Jules Oehme $60
3. "At Cairo," Eugène Fromentin; H. H. Stevenson 950
4. "Portrait of Catherine Mignard," Pierre Mignard; H. B. Hollins 2,500
5. "Moorish Horsemen," Eugène Fromentin; Emerson McMillan 1,500
6. "Moonlight on the Yare, Norwich," John Crome (called "Old Crome"); S. J. Beckendorf 425

7. "The Giudecca, Venice," Louis Eugene Boudin; Glenger & Co..... 1,125
8. "Sunset on the Oise," C. H. Delpy; J. C. Gray..... 525
9. "M. de Nanteuil-Lanorville," A. L. Claude Pagnest; Arthur Tooth Sons..... 350
10. "Portrait of a Lady," John Russell, R. A.; Jules Oehme..... 1,525
11. "Bacchante," John Opie, R.A.; Payne Whitney..... 800
12. "Portrait of a Lady," Antoine Watteau; H. W. Payne..... 3,200
13. "Portrait of Nugent the Painter," John Opie, R.A.; New York Cooperative Society 625
14. "Master James Haig," Sir Henry Raeburn, R.A.; H. B. Hollins..... 900
15. "The Duke of Reichstadt," Sir Thomas Lawrence, P.R.A.; Payne Whitney..... 3,500
16. "Portrait of Miss Scott," Sir Thomas Lawrence, P.R.A..... 2,950
17. "Master Kenwood Shaw," Sir Thomas Lawrence, P.R.A.; B. C. Porter..... 1,475
18. "The Princess de Condé," Frans Porbus; ——..... 950
19. "Lady Charlotte de Montmorency," Philippe de Champagne; ——..... 750
20. "Queen Charlotte," Thomas Gainsborough, R. A.; Eugene Fischoff..... 2,150
21. "Sir Francis P. Bourgeois, R. A.," Sir William Beechey, R. A.; H. W. Page..... 4,100
22. "Dr. Richard Warren," Thomas Gainsborough, R. A.; Mrs. H. W. Sibley..... 1,850
23. "Portrait of a Gentleman," John Hoppner, R. A.; Mrs. E. Pope Sampson..... 1,550
24. "Madame D'Hénin," Nicolas de Largillière; James D'W. Cutting..... 2,000
25. "Portrait of Mrs. Clarke," George Romney, R. A.—..... 1,400
26. "Madame Scarron," Pierre Mignard; Sir William Van Horne..... 900
27. "Madame Elizabeth de France, sister of Louis XVI.," Mme. L. E. Vigée Le Brun; Jules Oehme..... 2,725
28. "The Marquise de Breteuil," Germain Jean Drouais; Emerson McMillin..... 1,700
29. "Queen Marie Leszinska," Charles André Vauloo. ——..... 1,650
30. "Lady Sarah Bunbury," Sir Joshua Reynolds, P.R.A.; Sir William Van Horne 2,100
31. "Madame de Noailles," Nicolas De Largillière; George Arents, Jr..... 1,250
32. "A Normandy Pasture," Mme. Marie Dieterle; Jules Oehme..... 2,750
33. "A Garden Party," Adolph Montecelli; — 1,250
34. "Thomas Thornhill, Esq.," George Romney, R. A.; Emerson McMillan..... 1,000
35. "Portrait of a Young Gentleman," John Russell, R. A.; Max E. Bernheimer..... 875
36. "Mme. Vestris," Mme. L. E. Vigée Le Brun; ——..... 1,850
37. "Lady Samwell," Cornelis Janssen; R. Hall McCormick..... 500
38. "Princesse De Polignac," Antoine Vestieri; Joseph Pulitzer..... 1,900
39. "Portrait of a Gentleman," Sir Henry Raeburn, R. A.; Joseph Pulitzer..... 1,400
40. "Mme. De Roissy," Jean Marc Nottier; J. S. Bache..... 7,000
41. "Landscape," Henry Harpignies; Jules Oehme..... 1,650
42. "Lady St. Asaph," John Hoppner, R. A.. 2,500
43. "Character Sketch of Mrs. Siddons," Thomas Gainsborough, R. A.; Charles B. Alexander..... 1,000
44. "Sunset," Jules Dupré; Eugene Glenzer & Co..... 7,400
45. "Portrait of a Lady," Thomas Gainsborough, R. A..... 2,500
46. Landscape, Charles François Daubigny; W. G. Phillips..... 3,800
47. "Portrait of a Young Girl," Mlle. Jeanne Philiberte Ledoux; New York Cooperative Society..... 900
48. "Near Ville d'Avray," J. B. C. Corot; A. Tooth & Sons..... 5,225
49. "Sunset on the River," Henri Harpignies; Scott & Fowler..... 1,150
50. "The Heart of the Forest," N. V. Diaz; Jules Oehme..... 2,050
51. "The Duc de Penthièvre," Nicolas de Largillière; blank..... 2,000
52. "Lady Hamilton as Bacchante," George Romney, R. A.; H. W. Payne..... 8,500
53. "Henriette de Bourbon Conti, Duchesse d'Orleans," Jean Marc Nattier; C. I. Hudson..... 4,000
54. "Portrait of a Gentleman," Thomas Gainsborough, P. R. A.; ——..... 1,600
55. "Mr. Leneve, Alderman of Norwich," Sir Peter Lely; ——..... 5,200
56. "Portrait of Miss Lockwood," George Romney, R. A.;..... 7,900
57. "The Duchess of Rutland," Sir Godfrey Kneller; James D'W. Cutting..... 8,050
58. "Holland Meadows," Anton Mauve; W. G. Phillips..... 6,500
59. "The Countess of Halifax," Sir Godfrey Kneller; Jesse Straus..... 900
60. "The Duchess of Buckingham," Sir Thomas Lawrence, P. R. A.; Adolph Lewisohn..... 6,400
61. "Dukes of Cumberland and Bavaria," Sir Peter Lely; ——..... 700
62. "The Comtesse D'Argenson," Jean Marc Nattier; J. D. Schenhauser..... 18,000
63. "Portrait of Miss Macartney," Sir Henry Raeburn, R. A.; —..... 10,500
64. "Mrs. Hales, née Chaloner," Sir Joshua Reynolds, P. R. A.; Eugene Fischoff... 3,750
65. "The Countess of Carlisle," Sir Peter Lely; Max E. Bernheimer..... 1,200
66. "The Duke of Portland," Sir Henry Raeburn, R. A.; Jules Oehme..... 2,500
67. "Henrietta, Duchess of Orleans," Adrian Hanneman..... 700
68. "The Marquise de Lafayette," Nicolas de Largilliere..... 7,200
69. "The Marquise de Saffray," Madame L. E. Vigee le Brun..... 5,700
70. "Sir Patrick Blake, Bart.," Sir Joshua Reynolds, P. R. A..... 1,050

The antique furniture, rugs, etchings, water colors and other objects comprised in the collection were sold at the American Art Galleries yesterday afternoon and realized a total of $17,879. The antique furniture brought good prices on the whole. A Venetian table with carved ornamentation was knocked down to Anson R. Flower for $260. Two old English wardrobes brought $380 and $400. The top price of the afternoon sale was paid for six large Louis XIV. armchairs, which went to a Mr. Fields for $570.

A Queen Anne secretary bookcase brought $300. Of the ten rugs sold the top price was paid for a grand agra carpet, 18x13, which was bought by Miss Lorenz for $490.

D. H. KING COLLECTION IS SOLD FOR $218,914

Portrait of Comtesse D'Argenson by Nottier Brings $18,000.

SIR W. VAN HORNE A BUYER

Gets Big Part of the Antiques—Several Paintings Go to Harry Payne Whitney.

Mendelssohn Hall was filled last evening at the sale of the fine collection of pictures belonging to David H. King, Jr. There were only seventy canvases, but they brought a total of $201,035. This with the afternoon sale of antique furniture, rugs, etchings, &c., ran the total up to $218,914.

The highest price of the evening was $18,000, which was paid by J. D. Ichenhauser for a portrait of the Comtesse d'Argenson by Nattier. One of the most exciting sales of the evening was that of the Raeburn portrait of Master James Haig, which went to H. B. Hollings for $9,000.

The prices of the pictures, with their purchasers as far as given, follow:

Le Paysan—Augustin Theodule Ribot; F. A. Chapman	$700
Portrait of Mr. Romilly—Sir Thomas Lawrence, P. R. A; Jules Oehme	360
At Cairo—Eugene Fromentin; H. L. Stevens	950
Portrait of Catherine Mignard—Pierre Mignard; H. B. Hollings	2,500
Moorish Horsemen—Eugene Fromentin; Emerson McMillin	1,500
Moonlight on the Yare, Norwich—John Crome; S. J. Reckendofer	425
The Giudecca, Venice—Louis Eugene Boudin; Eugene Glanzer & Co	1,125
Sunset on the Oise—C. H. Delpy; Judge J. C. Gray	325
M. de Nanteuil-Lanorville—A. L. Claude Pagnest; Arthur Tooth & Sons	350
Portrait of a Lady—John Russell, R. A.; Jules Oehme	1,525
Bacchante—John Opie, R. A.; Payne Whitney	800
Portrait of a Lady—Antoine Whatteau; H. W. Payne	3,200
Portrait of Nugent the Painter—John Opie, R. A.; New York Co-operative Company	625
Master James Haig—Sir Henry Raeburn, R. A.; H. B. Hollings	9,000
The Duke of Reichstadt—Sir Thomas Lawrence, P. R. A.; Payne Whitney	3,500
Portrait of Miss Scott—Sir Thomas Lawrence, P. R. A.; Arthur Tooth & Sons	2,950
Master Kenwood Shaw—Sir Thomas Lawrence, P. R. A.; B. C. Porter	1,475
The Princess de Condé—Frans Porbus; H. Stanley	950
Lady Charlotte de Montmorency—Philippe de Champagne; H. Stanley	750
Queen Charlotte—Thomas Gainsborough; Eugene Fischhof	2,150
Sir Francis P. Bourgeoise, R. A.—Sir William Beechey H. W. Payne	4,100
Dr. Richard Warren—Thomas Gainsborough; Mrs. H. W. Sibley	1,850
Portrait of a Gentleman—John Hoppner; Mrs. E. Pope Sampson	1,550
Mme. d'Hénin—Nicolas de Largilliere; James De Wolf Cutting	2,000
Portrait of Mrs. Clark—George Romney; H. Stanley	1,400
Mme. Scarron—Pierre Mignard; Sir William Van Horne	900
Mme. Elisabeth de France, Sister of Louis XVI.—Mme. L. E. Vigée Le Brun; Jules Oehme	2,725
The Marquise de Erteuil—Germain Jean Drouais; Emerson McMillin	1,700
Queen Marie Lescinska—Charles André Vanloo; A. Tooth & Sons	1,650
Lady Sarah Bunbury—Sir Joshua Reynolds, P. R. A.; Sir William Van Horne	2,100
Mme. de Noailles—Nicolas de Largilliere; George Arents, Jr.	1,250
A Normandy Pasture—Mme. Marie Dieterle; Jules Oehme	2,750
A Garden Party—Adolphe Monticelli; H. Stanley	1,250
Thomas Thornhill, Esq.—George Romney; Emerson McMillin	1,000
Portrait of a Young Gentleman—John Russell; Max E. Bernheimer	875
Mme. Vestris—Mme. L. E. Vigée Le Brun—H. Stanley	1,850
Lady Samwell—Cornelis Janssen; R. Hall McCormick	500
Princess de Polignac—Antoine Vestier; Joseph Pulitzer	1,900
Portrait of a Gentleman—Sir Henry Raeburn; Joseph Pulitzer	1,400
Mme. de Roissy—Jean Marc Nattier; J. S. Bache	7,600
Landscape—Henri Harpignes; Jules Oehme	1,650
Lady St. Asaph—John Hoppner; H. Stanley	2,500
Character Sketch of Mrs. Siddons—Thomas Gainsborough; C. B. Alexander	1,000
Sunset—Jules Dupré; Eugene Glaenzer & Co.	7,400
Portrait of a Lady—Thomas Gainsborough; H. Williams	2,500
Landscape—Charles François Daubigny; W. G. Phillips	3,800
Portrait of a Young Girl—Mlle. Jeanne Philiberte Ledoux; New York Co-operative Society	900
Near Ville d'Avray—J. B. C. Corot; A. Tooth & Sons	5,225
Sunset on the River—Henri Harpignes; Scott & Fowles	1,150
The Heart of the Forest—N. V. Diaz; Jules Oehme	2,050
The Duc de Penthievre—Nicolas de Largilliere; Mr. George	2,000
Lady Hamilton as Bacchante—George Romney, R. A.; H. W. Payne	8,500
Henriette de Bourbon Conti, Duchesse d'Orléans—Jean Marc Nattier; C. I. Hudson	4,000
Portrait of a Gentleman—Thomas Gainsborough; H. Stanley	1,600
Mr. Leneve, Alderman of Norwich—Sir Peter Lely; Mr. Williams	5,200
Portrait of Miss Lockwood—George Romney; Mr. Williams	7,900
The Duchess of Rutland—Sir Godfrey Kneller; James De Wolfe Cutting	3,050
Holland Meadows—Anton Mauve; W. G. Phillips	6,500
The Countess of Halifax—Sir Godfrey Kneller; Jesse J. Straus	900
The Duchess of Buckingham—Sir Thomas Lawrence; Adolph Lewisohn	6,400
Dukes of Cumberland and Bavaria—Sir Peter Lely; H. Stanley	700
The Comtesse d'Argenson—Jean Marc Nattier; J. D. Ichenhauser	18,000
Portrait of Miss Macartney—Sir Henry Raeburn; Mr. Hitchcock	10,500
Mrs. Hales, nee Chaloner—Sir Joshua Reynolds; Eugene Fischhof	3,750
The Countess of Carlisle—Sir Peter Lely; Max E. Bernheimer	1,200
The Duke of Portland—Sir Henry Raeburn; Jules Oehme	2,500
Henrietta, Duchess of Orleans; Adrian Hanneman; H. Stanley	700
The Marquise de Lafayette—Nicolas de Largilliere; George	7,200
The Marquis de Saffray—Mme. L. E. Vigee Le Brun	5,700
Sir Patrick Blake, Bart.—Sir Joshua Reynolds	1,050

Sir William Van Horne, the Canadian art collector, was one of the largest buyers at the afternoon sale. A pair of Italian Renaissance columns went to him for $940, a pair of Corinthian pilasters for $140, a pair of urns, Italian antiques, for $90; a couple of marqueterie chairs for $110, and for a Louis XVI. arm chair $200.

King Pictures Bring $201,035

Mendelssohn Hall Crowded as Never Before by Connoisseurs, Collectors and Buyers.

NATTIER PORTRAIT, $18,000

That Was Top Price of Evening, but Large Sums Were Paid for Other Famous Canvases.

Mendelssohn Hall was crowded last evening as rarely before in its history at the auction of the pictures owned by Mr. David H. King, Jr. A constant stream of carriages and automobiles unloaded throngs of men and women in evening dress for an hour previous to and after the beginning of the sale at half-past eight o'clock. The gallery was as crowded as the auditorium, and the back room had to be thrown open to accommodate the throng.

The sale, while it did not reach the total of Mr. King's previous sale on February 18, 1896, or $272,730, was a remarkable one and closed with a total of $201,035 for seventy canvases. This, added to the total of $17,879 obtained for Mr. King's furniture, water colors, prints, engravings, &c., at the American Art Galleries yesterday afternoon, makes a grand total for his collections of $218,914.

The sale, which was conducted by Mr. Thomas E. Kirby, of the American Art Association, was full of surprises. Some canvases, notably a fine example of Mauve, but of his earlier period, which it had been confidently expected would bring $20,000, sold for $6,500 to Mr. W. G. Phillips, while a full length portrait by Sir Joshua Reynolds of Sir Patrick Blake, not an interesting example, went for the low figure of $1,050 to Mr. Cutter, of Buffalo.

On the other hand Mr. J. D. Ichenhauser paid, presumably for a customer, $18,000 for Nattier's half length seated portrait of the Comtesse d'Argenson, and a Mr. Hitchcock paid $10,500 for Raeburn's seated portrait of Miss Macartney.

Mr. Adolf Lewisohn paid $6,400 for a beautiful half length seated portrait of the Duchess of Buckingham, attributed in the catalogue to Sir Thomas Lawrence, but which had more the quality of a Beechey or Harlow. The large and showy three quarter length portrait of the Marquise de Lafayette, attributed to Largillière, and which it was estimated would bring some $10,000, was secured, it was whispered by Mrs. George Bliss, for $7,200.

The full length and charming portrait of the Marquise de Saffray, standing by her harp, went for the comparatively low figure of $5,700 to an unknown buyer through Chelsea, an agent.

Other notably high prices in addition to those mentioned of the sale were $7,900, to an unknown buyer through Mr. Chelsea, agent, for Romney's portrait of Lady Hamilton; $8,500, again for a Romney, secured by Mr. H. W. Payne; $7,600 for a Nattier, a portrait of Mme. de Roissy, bought by Mr. Jules Bache; $9,000, paid for a Raeburn, a three-quarter length standing portrait of Master James Haig, by Mr. H. B. Williams; $7,400, for which figure Eugene Glaenzer & Co., the dealers, obtained a fine example of Dupre, "Sunset;" $5,225, paid by A. Totoh & Sons for a tender little Corot, "Ville d'Avray," and $5,200, paid for Sir Peter Lely's unusual three-quarter length standing portrait of Mr. Leneve, Alderman of Norwich, with something of the quality of a Van Dyke, by an unknown buyer, through Williams, an agent.

Among the collectors and buyers present were all the leading dealers and Sir William Van Horne, Henry Payne Whitney, Payne Whitney, James De Wolfe Cutting, Thomas Perkins, Charles Taft, of Cincinnati; Adolf Lewisohn, Herbert Satterlee, Dr. Duncan Emmet, Benjamin C. Porter, Colonel Franklin Bartlett and Mrs. George Bliss.

SOME OF THE NOTABLE SALES.

Several of the buyers concealed their identities, purchasing under assumed names or through salesmen, Stanley, Williams and Chelsea were some of the names employed.

The pictures that sold for $1,500 or over, with title, artists, buyer's names, when obtainable and price for which sold, were as follows:—

"Portrait Catherine Mignard," P. Mignard; H. B. Williams	$2,500
"Moorish Horsemen" E. Fromentin; E. McMillin	1,500
"Portrait of a Lady," John Russell; J. Oehme	1,525
"Portrait of a Lady," A. Watteau; H. W. Payne	3,200
"Master James Haig," Sir Henry Raeburn; H. B. Hollins	9,000
"The Duke of Reichstadt," Sir Thomas Lawrence; Payne Whitney	3,500
"Portrait of Miss Scott," Sir Thomas Lawrence; A. Tooth & Sons	2,950
"Queen Charlotte," T. Gainsborough; E. Fischhof	2,150
"Sir Francis P. Bourgeois," Sir William Beechy; H. W. Payne	4,000
"Dr. Richard Warren," T. Gainsborough; Mrs. H. W. Sibley	1,850
"Portrait of a Gentleman," J. Hoppner; Mrs. E. Pope Sampson	1,550
"Madame d'Henin," N. de Largillère; J. de W. Cutting	2,000
"Madame Elisabeth de France, Sister Louis XVI.," Mme. Vigée Le Brun; Jules Oehme	2,775
"Marquise de Breteuil," G. J. Drouais; E. McMillin	1,700
"Queen Marie Lescinska," C. A. Vanloo; A. Tooth & Sons	1,650
"Lady Sarah Bunbury," Sir Joshua Reynolds; Sir William Van Horne	2,100
"A Normandy Pasture," Marie Dieterle; Jules Oehme	2,750
"Madame Vestris," Mme. Vigée Le Brun; H. Stanley (agent)	1,850
"Princess de Polignac," A. Vestier; Joseph Pulitzer	1,900
"Madame de Roissy," J. M. Nattier; Jules Bache	7,600
"Landscape," H. Harpignies; J. Oehme	1,650
"Lady St. Asaph," J. Hoppner; H. Stanley (agent)	2,500
"Sunset," J. Dupré; E. Glaenzer & Co.	7,400
"Portrait of a Lady," T. Gainsborough; H. Williams	2,500
"Landscape," C. F. Daubigny; W. S. Phillips	3,800
"Near Ville d'Avray," J. B. C. Corot; A. Tooth & Sons	5,225
"The Heart of the Forest," N. V. Diaz; J. Oehme	2,050
"Duc de Penthievre," N. de Largillière; Mr. George (agent)	2,000
"Lady Hamilton as a Bacchante," G. Romney; H. W. Payne	8,500
"Duchesse d'Orleans, J. M. Nattier; C. I. Hudson	4,000
"Portrait of a Gentleman, T. Gainsborough; H. Stanley (agent)	1,600
"Mr. Leneve, Alderman of Norwich," Sir Peter Lely; M. Williams (agent)	5,200
"Portrait of Miss Lockwood," G. Romney; M. Williams (agent)	7,900

Kneller; J. de W. Cutting 3,750
"Holland Meadows," A. Mauve; W. G. Phillips 6,500
"Duchess of Buckingham," Sir Thomas Lawrence; Adolf Lewisohn 6,400
"Comtesse d'Argenson," J. M. Nattier; J. D. Ichenhauser 18,000
"Portrait of Miss Macartney," Sir Henry Raeburn; Mr. Hitchcock 10,500
"Mrs. Hales, née Chaloner," Sir Joshua Reynolds; E. Fischhof 3,750
"The Duke of Portland," Sir Henry Raeburn; J. Oehme 2,500
"The Marquise de Lafayette," N. de Largillière; Mr. George 7,200
"Marquise de Saffray," Mme. Vigée Le Brun; Chelsea (agent) 5,700

THE AFTERNOON SALE.

There was a good attendance at the afternoon sale of Mr. King's furniture, rugs, prints, engravings, etchings, water colors, &c., at the American Art Galleries yesterday. As said above, a total of $17,879 was obtained by Mr. Kirby for 212 numbers of the catalogue.

The furniture sold well. Mr. A. R. Flower paid $800 for a Colonial Highboy, Mr. J. R. Robinson, $420 for six Queen Anne chairs, Mr. Chester Thorne $450 for six marqueterie chairs, Mr. Harry Alloway $360 for six Chippendale chairs, Mr. J. Auerbach, $400 for an old English wardrobe, Mr. Eldridge $380 for another old English wardrobe, Mr. J. R. Robinson $300 for a Queen Anne secretary bookcase and the same buyer $375 for a sideboard.

Sir William Van Horne secured for $340 a pair of Italian Renaissance columns. The highest figure obtained for the furniture was $570, paid by Mr. E. Field for six St. Louis arm chairs.

Of the rugs an Agra carpet went for $400 to Mr. J. R. Robinson, and another Agra carpet, through Miss Lorenz, as agent, for $490.

The highest priced of the etchings were Waretner's "Fires of St. Johns," after Jules Bréton's picture, sold to Knoedler & Co. for $120, and a fine impression of Whistler's "The Pool," of the Thames series, sold to Mr. Manning for $75. The fine engravings and water colors, which were not important, sold for low figures.

KING PAINTINGS, AT AUCTION, BRING $201,035.

Portrait of Countess d'Argenson Sold for $18,000—Many Prominent Collectors Were Among the Buyers Present

Seventy paintings of the King collection brought $201,035 at Mendelssohn Hall last evening. It was a fascinating auction sale. The anglomaniacs said that the art of France was namby-pamby. The exquisites said that it was incomparable.

Nattier's portrait of the Comtesse d'Argenson brought $18,000, the highest price of the evening. And so the exquisites won. The buyer was J. D. Ichenhauser, who has a beautiful home at Hyde Park Terrace, in London.

Titles of pictures, names of painters and buyers and prices are as follows:

"Le Paysan," Ribot, F. A. Chapman, $700; "Portrait of Mr. Romilly," Lawrence, Julius Oehme, $360; "At Cairo," Fromentin, H. L. Stevenson, $950; "Portrait of Catherine Mignard," Mignard, H. B. Hollins, $2,500; "Moorish Horsemen," Fromentin, Emerson McMillan, $1,500; "Moonlight on the Yare, Norwich," "Old Crome," S. J. Reichensderfer, $425; "The Giudecca," Boudin, Eugene Glaenzer & Co., $1,125; "Sunset on the Oise," Delpy, Judge J. C. Gray, $325; "M. de Nanteuil-Lanorville," Pagnest, A. Tooth & Sons, $350; "Portrait of a Lady," Russell, Julius Oehme, $1,525; "Bacchante," Opie, Payne Whitney, $800; "Portrait of a Lady," Watteau, Harry Payne Whitney, $3,500; "Portrait of Nugent the Painter," Opie, New York Co-operative Society, $625; "Master James Haig," Raeburn, H. B. Hollins, $9,000; "Duke of Reichstadt," Lawrence, Payne Whitney, $3,500; "Portrait of Miss Scott," Lawrence, A. Tooth & Sons, $2,950; "Master Kenwood Shaw," Lawrence, Benjamin C. Porter, $1,475.

"Princess de Conde," Porbus, H. Stanley, $950; "Lady Charlotte de Montmorency," Champagne, H. Stanley, $750; "Queen Charlotte," Gainsborough, Eugene Fischhof, $2,150; "Sir Francis P. Bourgeois, R. A.," Beechey, Harry Payne Whitney, $4,100; "Dr. Richard Warren," Gainsborough, Mrs. H. W. Sibley, $1,850; "Portrait of a Gentleman," Hoppner, Mrs. E. Pope Sampson, $1,550; "Madame d'Herain," Largilliere, J. De Wolf Cutting, $2,000; "Portrait of Mrs. Clarke," Romney, H. Stanley, $1,400; "Madame Scarron," Mignard, Sir William Van Horne, $800; "Madame Elisabeth de France," Virgee Le Brun, Julius Oehme, $2,725; "Marquise de Breteuil," Drouais, Emerson McMillan, $1,700; "Queen Marie Lescinska," Vanloo, A. Tooth & Sons, $1,650; "Lady Sarah Bunbury," Reynolds, Sir William Van Horne, $2,100; "Madame de Noailles," Largilliere, Geo. Arents, Jr., $1,250; "A Normandy Pasture," Mme. Dieterle, Julius Oehme, $2,750; "A Garden Party," Monticelli, H. Stanley, $1,250; "Thomas Thornhill, Esq.," Romney, E. McMillan, $1,000; "Portrait of a Young Gentleman," Russell, Max E. Bernheimer, $875; "Madame Vestris," Virgee Le Brun, H. Stanley, $1,850; "Lady Samwell," Janssen, R. Hall McCormick, $500; "Princesse de Polignac," Vestier, Joseph Pulitzer, $1,900.

"Portrait of a Gentleman," Raeburn, Joseph Pulitzer, $1,400; "Madame de Roissy," Nattier, Jules S. Bache, $7,600; "Landscape," Harpignies, Julius Oehme, $1,650; "Lady St. Asaph," Hoppner, H. Stanley, $2,500; "Character Sketch of Mrs. Siddons," Gainsborough, C. B. Alexander, $1,000; "Sunset," Dupre, Eugene Glaenzer & Co., $7,400; "Portrait of a Lady," Gainsborough, H. Williams, $2,500; "Landscape," Daubigny, W. G. Phillips, $3,800; "Portrait of a Young Girl," Mlle. Ledoux, New York Co-operative Society, $900; "Near Ville d'Avray," Corot, A. Tooth & Sons, $5,225; "Sun-

$1,150; "The Heart of the Forest," Diaz, Julius Oehme, $2,050; "Duc de Penthievre," Largilliere, George, $2,000; "Lady Hamilton as Bacchante," Romney, Harry Payne Whitney, $8,500; "Henriette de Bourbon Conti," Nattier, C. I. Hudson, $4,000; "Portarit of a Gentleman," Gainsborough, H. Stanley, $1,800; "Mr. Leneve," Lely, H. Williams, $5,200; "Portrait of Miss Lockwood," Romney, H. Williams, $7,900; "Duchess of Rutland," Kneller, James De Wolf Cutting, $3,050; "Holland Meadows," Mauve, W. G. Phillips, $6,500.

"Countess of Halifax," Kneller, Jesse I. Strauss, $900; "Duchess of Buckingham," Lawrence, Adolph Lewisohn, $6,400; "Dukes of Cumberland and Bavaria," Lely, H. Stanley, $700; "Comtesse d'Argenson," Nattier, J. D. Lohenhauser, $18,000; "Portrait of Miss Macartney," Raeburn, Mr. Hitchcock, $10,500; "Mrs. Hales," Reynolds, Eugene Fischhof, $3,750; "Countess of Carlisle," Lely, Max E. Bernheimer, $1,200; "Duke of Portland," Raeburn, Julius Oehme, $2,500; "Henrietta, Duchess of Orleans," Hanneman, H. Stanley, $700; "Marquise de Lafayette, Largilliere, George, $7,200; "Marquise de Saffray," Vigee Le Brun, Chelsea, $3,700; "Sir Patrick Blake, Bart."" Reynolds, $1,050.

Total of Sale, $218,914.

The afternoon sale of furniture, etchings and engravings brought $17,879, so that the total of the King Catalogue's sale was $218,914.

ON FREE VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, MARCH 25TH, 1905
UNTIL THE DAY OF SALE, INCLUSIVE

THE KING COLLECTION

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOON OF FRIDAY
MARCH 31ST
AND
AT MENDELSSOHN HALL
ON THE
EVENING OF FRIDAY, MARCH 31ST

CATALOGUE

OF

EARLY ENGLISH AND FRENCH

PORTRAITS

BARBIZON AND DUTCH PICTURES

ANTIQUE FURNITURE

AND OTHER ART PROPERTY

BELONGING TO

MR. DAVID H. KING, JR.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

OF THE AMERICAN ART ASSOCIATION

MANAGERS

NEW YORK: 1905

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

SALE ON FRIDAY EVENING

MARCH 31ST, 1905

AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

AUGUSTIN THÉODULE RIBOT

1823—1891

✓ 700

LE PAYSAN

F. A. Chapman

THE head and shoulders of a sturdy old peasant, his wrinkled and weather-beaten face suggesting a long life of toil and exposure, alleviated by his sense of humor and his love of the good things which come in his way, this temperament indicated by his small, twinkling eyes, his thin, mobile upper lip and the general cast of his features in form and color. The head is in three-quarters view to the left, and in full, strong light falling from above. He wears a medium-sized black felt hat, a collarless coat with large buttons, a white neckerchief and a brown waistcoat.

Signed at the lower right, RIBOT.

Height, 21¾ *inches; width,* 18 *inches.*

No. 2

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

PORTRAIT OF MR. ROMILLY

The figure of a gentleman seated in a mahogany easy-chair upholstered with yellow plush. His right elbow rests on the arm of the chair, and in his left hand he holds an open letter. The figure is in three-quarters view to the right. He wears a dark gray coat with full roll collar and a white neckerchief. It is painted on ivory, and the head is somewhat larger than the ordinary miniature.

Height, 10 *inches; width,* 8½ *inches.*

No. 3

EUGÈNE FROMENTIN

1820—1876

AT CAIRO

A POOL of water gleams in the broad shadow which covers the sandy waste of land in the foreground. In the middle distance is a corner of the town with a great square tower rising above the trees, and a high wall showing here and there under the lofty palms. On the right is a broad passage of sunlight illuminating the plain, with a line of buildings and sandy hills beyond. The sky is covered with a thin veil of vapor in the soft, warm light of the afternoon sun.

Signed at the lower left, EUG. FROMENTIN.

Height, 9½ inches; length, 15¼ inches.

No. 4

PIERRE MIGNARD

1610—1695

H. B. Collins

2500 ✓

PORTRAIT OF CATHERINE MIGNARD

THE head and shoulders of a comely young lady in full face with the body turned slightly to the right. She is dressed in a loose gown of blue satin clasped at the bosom and on the arms by rich brooches, a white full-sleeved chemise trimmed with lace and draped over her left shoulder, and a wine-colored silk mantle. Her dark hair frames in natural masses the oval of her face, with its naïve expression of mild, innocent surprise. A few wild-flowers are arranged in the hair, falling over a pearl-ornamented comb above her right ear, and a ruby in a narrow gold setting is placed just above the parting on the forehead. The background is a simple tone of brown. The sitter was the daughter of the artist, and afterwards became the Comtesse de Feuquières.

Height, 28¾ inches; width, 23 inches.

No. 5

EUGÈNE FROMENTIN

1820—1876

Emeram Bre Millan

MOORISH HORSEMEN

A CAVALCADE of Moors is galloping along a pleasant valley among the foothills of a range of mountains. They are mounted on spirited animals of various colors, and wear a variety of gay costumes. One of them carries a small red, yellow and blue banner, which floats at the end of a long shaft. In the distance the jagged mountain summits, with here and there a gleaming spot of snow, form the horizon under a sky which is partly covered with soft gray clouds. The sunlight falls strongly on the horsemen, and casts deep but luminous shadows on the right and left of the foreground.

Signed at the lower right, EUG. FROMENTIN, '67.

Height, 9½ inches; length, 15½ inches.

No. 6

JOHN CROME

(CALLED "OLD CROME")

1769—1821

MOONLIGHT ON THE YARE, NORWICH

THE mirror-like river extends across the foreground, and on the left is a sandy point with a few small buildings in an irregular group and a fishing boat or two moored to the shore. The full moon is showing itself above a bank of clouds on the right, its light shimmering on the water below and bringing the sandy point into strong contrast against the sombre sky beyond it. Across the river is seen the town in the mysterious light dominated by a great church tower, which rises high above the line of buildings.

Height, 9 inches; length, 17 inches.

No. 7

LOUIS EUGÈNE BOUDIN

1824—1898

THE GIUDECCA, VENICE

THE gently rippling waters of the canal reflect the broad, diffused light of the sky, the trees on the right of the picture, a *barca* with its load of passengers, and the hull of a great yellow-painted brig, which is the prominent object in the composition. On the right beyond the trees are a group of red-roofed buildings, and numerous boats moored alongside the quay. On the left is a church with a large portico, a dome and a campanile. A flock of birds hover in the sky at the upper right.

Signed at the lower right, VENISE, E. BOUDIN, '95.

Height, 18 *inches; width,* 15¾ *inches.*

No. 8

C. H. DELPY

Contemporary

SUNSET ON THE OISE

A CHARACTERISTIC river view in a well-known region of France, the favorite source of many motives for the landscape painters. A broad, placid river flows from under the distant hills through the stone archway of a bridge, and around in a broad sweep to the right foreground. On the left two washer-women kneel by the water-side, resting for a moment to watch the movements of a flock of ducks, which swim toward the land. In the middle distance a village and, across the river, an irregular row of poplar and other trees form a broken and interesting sky line. It is the hour of early sunset, and the glowing disk is disappearing behind the purple hills in the distance. The quiet water reflects with mirror-like distinctness the tree forms and the warm and varied tones of the sky.

Signed at the lower right, C. H. DELPY, '99.

Height, 20½ inches; length, 31¾ inches.

No. 9

A. L. CLAUDE PAGNEST

1790—1819

A. Tooth Bone

M. DE NANTEUIL-LANORVILLE

A CHARACTERISTIC type of a French gentleman advanced in years, but vigorous and alert in mind and body. He is seated in three-quarters view, with his head turned over his right shoulder, and his eyes turned still farther in the same direction; is dressed in a bottle-green coat with rolling black velvet collar, nankin waistcoat, white shirt collar, stock and jabot, and wears a red and white ribbon in his buttonhole. He is smooth shaven, after the fashion of the period, and his gray hair, arranged with almost studied negligence, frames his high forehead and partly conceals his ear. The half-humorous expression of the eyes, increased by the irregularity of the black eyebrows, is echoed by the lines of the thin lips, which are on the verge of a smile.

Height, 24 inches; width, 19¾ inches.

No. 10

JOHN RUSSELL, R.A.

1744—1806

PORTRAIT OF A LADY

Pastel

THE head and shoulders of a young lady with her pet parrot by her side. She holds her right hand over the head of the bird, which, perched on a stone pedestal, turns his head back, spreads his tail and flutters his wings. Her powdered hair is dressed in wavy masses high above the forehead, and falls low on the neck behind. A single pear-shaped pearl hangs from her left ear. She wears a white satin décolleté gown with short sleeves over loose tulle, and a thin pink scarf or shawl draped over her left shoulder. Her head is in three-quarters view to the left, and is inclined toward her right shoulder, the dark eyes following the same direction.

Signed at the lower right, J. RUSSELL PINXT., 1776.

Height, 24 inches; width, 18 inches.

No. 11

JOHN OPIE, R.A.

1761—1807

BACCHANTE

THE introduction of the attributes of a mythological character in portraits of women gave to the artists of the eighteenth century the opportunity and the excuse for flesh painting which the costume of the time did not offer, and in this study of a young girl, with a few leaves in her hair and a leopard skin around her shoulders, Opie has been able to display the richness of his palette in flesh tones and to prove his mastery of the effect of strong light and shadow. The figure, which is seen to the waist only, is in three-quarters view to the left, and the light falls strongly from the upper right, casting deep but luminous shadows on the face and neck, and bringing out the flesh in strong relief against the deep-toned background, the dark auburn hair and the leopard skin. A corner of thin white drapery is thrown across the bosom, accentuating the form and giving value to the adjacent tones.

Height, 29¾ inches; width, 24½ inches.

No. 12

ANTOINE WATTEAU

1684—1721

PORTRAIT OF A LADY

A LIFE-SIZED head and shoulders of a rosy-cheeked lady, with the lofty head-dress affected in the last quarter of the eighteenth century. Her hair is dressed to a high point under an open lace cap with a pink and white striped ribbon, the cap being covered with a net veil which passes under the chin. She wears a white silk jacket with full sleeves trimmed at the neck and arms with brown fur. The head is in three-quarters view to the right, is slightly inclined in the other direction and is strongly lighted from the upper left. The background is a simple graded tone of warm gray.

Height, 21½ inches; width, 17¼ inches.

From the LYNE-STEPHENS *Collection, London, and the* JULES PORGÈS *Collection, Paris.*

No. 13

JOHN OPIE, R.A.

1761—1807

N. Y. Co-operative Soc
625.

PORTRAIT OF NUGENT THE PAINTER

THE head and shoulders of a man in early middle age in three-quarters view to the left. He is dressed in a snuff-brown coat with high velvet collar, a white lawn stock, and sits in a red-covered chair with both hands clasped on the edge of a large book, which rests upon his knees. The head is inclined toward the left, and the eyes look in the opposite direction. The abundant brown hair is of moderate length, and frames a face vivacious in expression, refined and thoughtful in type. The background is a broken tone of warm brown, suggesting oak paneling, and the light falls from the upper right, strongly illuminating the head and the hands, and throwing the lower part into deep shadow.

Height, 30 inches; width, 25 inches.

No. 14

SIR HENRY RAEBURN, R.A.

1756—1823

MASTER JAMES HAIG

THE young man, who was afterwards first judge in the Madras civil service, sat for this portrait in 1812, when he was eighteen years of age. It is in three-quarters view to the left, lighted strongly from the upper right, and the figure is seen only as far as the waist. He wears a roll-collared bottle-green coat over a nankin waistcoat, and a white linen stock. The youthful face is crowned by a mass of wavy hair, which is parted on the right and falls in short curls over the left temple. The mouth is slightly open, and the eyes are gentle but alert in expression. The background is a warm gray, in agreeable and strong contrast to the warm flesh tones and the colors of the drapery.

Height, 29 inches; width, 24½ inches.

No. 15

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

THE DUKE OF REICHSTADT

THE unfinished life-sized head of the son of Napoleon I. as a young boy, showing not only the method of the painter, but suggesting the chief characteristics of the sitter. It was evidently begun from a drawing which was traced upon a canvas covered with a warm brown tone. A background of an interesting broken tone of blue has been partly rubbed in, and a white collar and the lapels of a dark jacket have been skilfully suggested. Sir Thomas painted two portraits of the young Napoleon for the Austrian Court, and the head in question was done at the time the boy was given the title of the Duke of Reichstadt by the Emperor of Austria, in 1818. Thomas Moore wrote in his diary: "Nov. 13, 1819. Lawrence showed me his portrait of young Napoleon, which is highly interesting; a beautiful child, full of thoughtfulness and simplicity; a fine subject for verses; the past, the present, and the future all contained in it."

Oval—height, 22¾ inches; width, 18¾ inches.

No. 16

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

PORTRAIT OF MISS SCOTT

THE half-length figure of a lady in a low-cut, short-sleeved satin dress seated on a sofa leaning slightly on her raised right arm, and her left, which is partly draped in a thin red scarf, extended by her side. The figure is in three-quarters view to the right, and the head is slightly inclined toward the left shoulder, with the placid eyes looking out of the picture. The brown hair is dressed with a formal arrangement of ringlets on either side, and the knot at the back is bound by a narrow gold fillet. The head and shoulders are relieved against a sky background, a bit of wooded landscape shows at the lower right, and on the left is part of a marble column. The sitter lived at Danesfield, Great Marlow.

Height, 35¾ inches; width, 28 inches.

No. 17

B. C. Porter

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

1475

V. fam

MASTER KENWOOD SHAW

THE head and shoulders of a young gentleman of pronounced English type, the eldest son of Sir John Gregory Shaw and the Honorable Theodosia Margaret, youngest daughter of John, second Lord Monson. A sturdy growth of fair hair is brushed with studied negligence, and small, curling whiskers scarcely fall below the lobe of the ear. He wears a dull red coat, with a large collar of brown fur, which nearly covers a white lawn stock around the throat. The figure is nearly in profile, and the head is in three-quarters view to the left, the eyes turned toward the spectator. The background is a deep-toned sky, with the light concentrated on the lower part.

Height, 30 inches; width, 25 inches.

Corner
Lge upper gallery

No. 18

FRANS PORBUS

1570—1622

THE PRINCESSE DE CONDÉ

THE head, shoulders and arms of a young lady dressed in the elaborate formality of the sixteenth century. An immense lace ruff is arranged so as to frame her neck and head, and is fastened at the bosom by an immense jewelled brooch with three knots of red ribbon. A triple string of large pearls hangs around her shoulders under the ruff, and falls over the stiff bodice of black satin, which is embroidered with an elaborate pattern in gold thread. She is further decorated with a single string of the same jewels around the throat, large pendant earrings, and an emerald and pearl ornament in her hair just below a crown-like arrangement of red ribbons. Her head is in three-quarters view to the left, and is slightly lowered, with the eyes looking directly at the spectator.

Height, 29¼ inches; width, 23¼ inches.

Inscribed at the upper right, LA PRINCESSE DE CONDÉ.

From the collection of M. GAVET, *Paris.*

No. 19

PHILIPPE DE CHAMPAGNE

1602—1674

LADY CHARLOTTE DE MONTMORENCY

THE sumptuous embellishment of costume reached its height at the period of this portrait, and the lady who gazes out of the canvas with an air of satisfaction at being in the height of fashion is a work of art in herself. The hair is arranged with studied formality in two rounded masses, and flattened in a curve upon the forehead. The large puffed sleeves and the stiff bodice are of white satin, with elaborate gold embroidery and gold cord knots and frogs. There are great pearls in her ears, around her neck and bust, and three enormous pear-shaped ones hang from a jewelled brooch which fastens the rich lace ruff and collar at the bosom. The head is in three-quarters view to the left, and the eyes are slightly lowered.

Height, 28¾ inches; width, 24½ inches.

From the collection of M. GAVET, *Paris.*

No. 20

THOMAS GAINSBOROUGH, R.A.

1727—1788

QUEEN CHARLOTTE

Pastel

THE head and shoulders of the lady nearly in full face, with the eyes slightly lowered and looking to the left. Over her powdered hair, which falls in loose ringlets on either side of her slender neck, is a loose cap of lace and tulle, coming to a point at the top and falling over the ears. She wears a lace-trimmed black dress over a white tulle fichu, a collarette of small pearls around her throat and a single large one on her bosom. The background is a graded tone of soft brown.

Oval—height, 28½ inches; width, 23½ inches.

Mentioned in ARMSTRONG'S "*Gainsborough.*"

No. 21

SIR WILLIAM BEECHEY, R.A.

1753—1839

SIR FRANCIS P. BOURGEOIS, R.A.

THE head and shoulders of a gentleman of pronounced English type in three-quarters view to the left. He wears a dark blue coat with velvet collar and brass buttons, and a white lawn stock. His gray hair is of moderate length, and is brushed away from the forehead and over the ears in the fashion of the time. Particular interest attached to this portrait on account of the fame of the sitter, who was a landscape painter of considerable repute, and late in life received a legacy of a large number of pictures of great value, which, with additions purchased by himself, he bequeathed to Dulwich College, with two thousand pounds to fit up a gallery for the collection and a fund of ten thousand pounds for its maintenance.

Height, 29¾ inches; width, 25 inches.

No. 22

THOMAS GAINSBOROUGH, R.A.

1727—1788

DR. RICHARD WARREN

THE celebrated physician, in gray wig and gray coat buttoned up so as to show only the lapels of a green and white silk waistcoat enclosing a rich lace jabot, is seen as far as the waist, nearly in full face, with his head slightly turned to the left, and the eyes following the same direction. The light falls from the upper left, and the head and shoulders are contrasted against a background of indefinite broken blue tones. The vivacious expression of the eyes, no less than the rich color of the flesh, suggests that the sitter, who was the well-known physician in attendance on George III, was at the time he was painted in the height of health and vigor.

Height, 27¼ inches; width, 23¼ inches.

No. 23

JOHN HOPPNER, R.A.

1758—1810

Mrs. E. Pope Sampson 1550

PORTRAIT OF A GENTLEMAN

THE head and shoulders of a man in the prime of life wearing a gray wig and a high, roll-collared coat with white stock and lace jabot. The body is in full face, but the head is turned to the left, following the direction of the eyes. The long oval of the face, with its refined features, suggests breeding and distinction of character, and the type is a representative one. The background is a red curtain, with the folds accentuated here and there. The head is in a strong but diffused light, which falls from the upper left. The sitter is said to have been the Earl of Carlisle.

Height, 25 inches; length, 30 inches.

not bad

No. 24

NICOLAS DE LARGILLIÈRE

1656—1740

MADAME D'HÉNIN

THE head and shoulders of a lady in full face, the head in more than three-quarters view to the left. Her hair is powdered and is carefully dressed in curls above the forehead, and falling upon the shoulders on either side. Her dress of pink silk, embroidered with silver thread, has full elbow sleeves, a narrow, straight and formal bodice, is ornamented at the bosom, the waist, the shoulders and arms with jewels, and a scarf of silver cloth is draped from her right shoulder around her left arm. A jaunty little cap of pink silk, with a white ostrich feather, is set so as to show the peak just above the right eye. The background is a graded tone of brown, agreeably relieving the silvery tones of the hair and the delicate colors of the drapery. The sitter was the wife of the President of the Parliament of Paris under Louis XIV.

Height, 31½ inches; width, 25 inches.

From the collection of MADAME DE VALLOMBREUSE.

No. 25

GEORGE ROMNEY, R.A.

1734—1802

PORTRAIT OF MRS. CLARKE

The lady stands nonchalantly resting her left elbow on a square pedestal, lightly extending her right hand on the wrist of the other arm. The head is in three-quarters view to the left, and is slightly raised, the eyes looking toward the spectator. Waving masses of brown hair frame the face and fall upon the shoulders. She wears a bottle-green dress with sleeveless bodice over a full tulle undergarment with short sleeves, and her only ornament is a string of corals around her neck. The light falls strongly from the upper right, and the background, which is a simple tone of rich brown, is broken by a suggestion of a curtain on the left. The sitter was the favorite of the Duke of York.

Height, 30½ inches; width, 25 inches.

No. 26

PIERRE MIGNARD

1610—1695

MADAME SCARRON

THE figure of a young lady, seen to the waist in full face, with the head in three-quarters view to the left, the eyes turned in the same direction. She wears a red silk négligé gown, trimmed with gold cord and embroidery, and over it a white brocade cloak lined with deep blue velvet and trimmed with gold thread lace. The dress is partly open on the bust, showing a delicate lace undergarment. The dark hair is dressed high on the head, with a small, pointed curl on either temple, and a large gold ornament showing among the formally arranged masses at the top and back. The background is a simple tone of warm gray, and the drapery is cut off at the lower part by the lines of an oval surounding the portrait.

Height, 32 inches; width, 25½ inches.

No. 27

MADAME L. E. VIGÉE LE BRUN

1755—1842

MADAME ÉLISABETH DE FRANCE, SISTER OF LOUIS XVI

The half-length figure of a lady in the flush of youth and beauty, seated in full face, with the left arm extended and the right falling by her side. She wears a thin muslin décolleté gown, with full sleeves confined to the arms by satin ribbons, and to the waist by a parti-colored silk sash, and over it a small green silk jacket fastened at the bosom by a mauve silk bow. A thin muslin fichu is crossed over the bust. The powdered hair is dressed high, with large curls at either side falling upon the neck, and a straw Watteau hat, trimmed with wild-flowers and jauntily perched on one side, suggests the fashionable taste of the period for the charms of rusticity. The background is a broken tone of gray, lightest near the shadow side of the head, which is in strong light from the upper left.

Height, 31½ inches; width, 25 inches.

From the collection of M. Le Comte Jacques de Bryas.

No. 28

GERMAIN JEAN DROUAIS

1763—1788

THE MARQUISE DE BRETEUIL

The half-length figure of a young lady, seated in a red upholstered gilt chair, with both hands in muff on her lap, and her head in three-quarters view to the left. Her powdered hair is a masterpiece of the conventional coiffeur's art, with formal rolls and puffs, lace and jewels and a feather. Her dress is of blue satin, with lace-frilled sleeves tied at the elbow with pink and blue striped ribbon bows, which are repeated at the bosom of the low-cut bodice. A slender fur boa or trimming falls over the shoulder and down the waist, and around her neck is a very narrow black ribbon with a tiny gold heart as a pendant. The background is a simple tone of warm gray, graded from left to right, where it shows the angle of the room.

Height, 32 inches; width, 25½ inches.

From the collection of M. Gavet, *Paris.*

No. 29

CHARLES ANDRÉ VANLOO

1705—1765

QUEEN MARIE LESCINSKA

THE lady, in a royal mantle of gold-embroidered blue velvet lined with minever, which conceals both hands and one arm, sits facing the spectator, with the head in three-quarters view to the right. Her powdered hair is arranged in formal curls around her forehead, and ornamented with a jewelled band and a gold diadem. A single long curl falls upon her left shoulder, and another at the back of the neck. Her dress is of stiff gold brocade, ornamented with a large brooch with thin pear-shaped pearls at the top of the narrow stiff bodice, and a narrow belt of the same at the waist. The background is sky, with foliage faintly suggested on either side.

Height, 32¼ inches; width, 25¼ inches.

No. 30

SIR JOSHUA REYNOLDS, P.R.A.

1722—1792

LADY SARAH BUNBURY

THE half-length seated figure of a lady in three-quarters view to the left, the head inclined downwards and the eyes turned toward the spectator. She wears a blue silk gown, with full elbow sleeves and ample skirt, a tulle fichu and apron, and at the turn of the shoulder and sleeves ruffles of rich lace. A large pearl brooch-like ornament hangs from her ear, and a single string of the same gems is tied around her throat by a blue ribbon. Her hair is brushed back from the forehead, and is confined to the head by a lace cap, the edge of which shows like a halo around her head. Her arms rest in her lap, and in her left hand she holds an open book. The background is a tone of brown, against which are relieved a red curtain and a red upholstered chair back.

Height, 36 inches; width, 30½ inches.

No. 31

NICOLAS DE LARGILLIÈRE

1656—1746

Leo Arents Jr.

MADAME DE NOAILLES

The stateliness of the pose of this high-bred lady is increased, if possible, by the coiffure, which is erect and lofty, crowning the head with a mass of light brown hair. A large pear-shaped pearl pendant is fastened in the middle of the structure, and a rope of pearls is wound around a long, flowing tress, which falls low over her right shoulder. Her left hand is raised to her bosom, and her right arm hangs by her side. She wears a wine-colored, silver-shot silk gown, cut low at the neck, with rich lace ruffles around the bust and arms, a stiff bodice and full elbow sleeves. Over her shoulders is draped a blue silk mantle with gold-thread stripes. The head is in three-quarters view to the right, and the eyes look directly at the spectator. The background is a simply graded tone of warm gray.

Oval—height, 38 *inches; width,* 29 *inches.*

No. 32

MADAME MARIE DIETERLE

A NORMANDY PASTURE

A HERD of spotted cows and calves is driven toward the foreground by a peasant on horseback. The sun strikes full upon the group from the left, throwing part of the herd into a deep shadow. A pleasant pasture stretches away to the middle distance, where a white horse is partly hidden by a dip in the ground. Beyond is seen a broad open marsh along the seashore with cattle feeding here and there and, on the left, a succession of headlands projecting into the sea. The sky is covered with clouds, and the horizon line of the water is softened by a warm summer haze.

Signed at the lower left, MARIE DIETERLE.

Height, 20½ inches; length, 27¾ inches.

No. 33

ADOLPHE MONTICELLI

A GARDEN PARTY

A GROUP of ladies in summer dresses showing a variety of colors is seen in a broad garden path under a densely growing rank of trees. The group is arranged in frieze-like order, and is divided into four sections, diminishing in mass from left to right. The kaleidoscopic effect of colors both in the dresses and in the foliage suggests a variety of incidents of light and shade and form which can scarcely be described with accuracy, and can only be recorded as the deliberate intention of the artist to appeal to the imagination of the spectator.

Signed at the lower right, MONTICELLI.

Height, 19½ *inches; length,* 39¼ *inches.*

No. 34

GEORGE ROMNEY, R.A.

1734—1802

THOMAS THORNHILL, ESQ.

This example of Romney's most careful technique was painted in 1779, and probably somewhat altered by the artist later. It is in three-quarters view to the right, with the eyes turned toward the spectator. He is dressed in a blue velvet fur-lined coat and waistcoat, with white lace jabot and sleeve ruffles. His left hand holds the edge of his coat, and his cocked hat is held under the left arm. The brown hair is carefully dressed, with rolls over each ear and a queue with black ribbon. The extreme care with which the features are drawn and modelled, and the elaboration of the textures of the draperies and other accessories, show that Romney was not at this particular period impatient of method or ambitious of rapid production. The Thornhills were a well-known family of Fixby, Yorkshire, and this portrait, together with those of Mrs. and Master Thornhill, remained in possession of the family until 1896.

Height, 29 inches; width, 24½ inches.

From the collection of Sir Thomas Thornhill, *Bury St. Edmunds, England.*

No. 35

JOHN RUSSELL, R.A.

1744—1806

M. E. Bernheimer

875

PORTRAIT OF A YOUNG GENTLEMAN

Pastel

THE seated figure of a ruddy-faced young nobleman, said to be the Duke of Cumberland, with folded arms, in three-quarters view to the left. He wears a roll-collar black coat over a yellow waistcoat and a white jabot and lavender breeches. A fob with pink ribbon and seal shows under his right arm. He apparently wears a gray wig over dark hair, which shows at the temples, and a bit of the queue and ribbon is seen at the back. In the upper left, beyond a column, is a landscape with towers rising above masses of trees against a sky partly covered by clouds.

Height, 30 inches; width, 25 inches.

No. 36

MADAME L. E. VIGÉE LE BRUN

1755—1842

MADAME VESTRIS

The young lady in classical dress of a sleeveless deep blue, gold-embroidered tunic over a diaphanous garment is walking briskly along with her head inclined forward and turned over her left shoulder. Her brown hair is confined by two narrow red bands and a metal comb, fringes the forehead with short curls, and sweeps away behind the head with the rapid motion of the walk. She raises the folds of the tunic to her bosom with her crossed hands, by this gesture giving further effect to the motion of the body. The only ornament, except those in the hair, is a string of large coral beads around the neck. The figure is seen nearly half length, and is relieved against a background of cloudy sky with a suggestion of sunset at the lower part.

Signed at the lower left, L. E. Vigée le Brun, 1804, *à Londres.*

Height, 36 *inches; width,* 28¼ *inches.*

Shown at the Exposition de Portraits de Femmes et d'Enfants at Paris in 1897.

No. 37

CORNELIS JANSSEN

1590—1655

LADY SAMWELL

THE head and shoulders of an English dame of the seventeenth century, dressed in the formal fashion of the period, suggesting the contemporaneous Dutch costume. The head is in three-quarters view to the right, and is slightly raised, the wide-open eyes looking frankly toward the spectator. She wears a black dress trimmed with narrow black and white ribbon, with a thin fichu over her bust and a fan-shaped lace ruff rising from her shoulders behind her head. There are pearls around her neck, in her ears and in her hair, which is dressed low and with studied simplicity. The portrait is in a painted oval.

Signed at the lower right, C. J. FECIT, 1625.

Height, 31 *inches; width,* 24¼ *inches.*

From the collection of the late WILLIAM BUTLIN, ESQ., *of Duston House, Northamptonshire.*

Faintly inscribed at the upper right, JANE DAU^R SIR HENRY SKIPWITH. MAR. SIR WM. SAMWELL.

No. 38

ANTOINE VESTIER

1740—1824

PRINCESSE DE POLIGNAC

THE head and bust of a comely young lady with powdered, high-coiffured hair decorated with ribbons and flowers, a low-cut pale blue silk dress with lace ruffle around the shoulders and lace-trimmed sleeves. A miniature, hanging from a narrow black ribbon around the neck, rests against a white bow on the bosom, just below a full-blown pink rose. The head is in three-quarters view to the left, and is lighted from the upper right. The dark eyes look directly at the spectator from under symmetrically arched eyebrows. The background is a graded tone of invisible blue. The sitter was lady-in-waiting to Queen Marie Antoinette.

Oval—height, 27¾ inches; width, 22 inches.

No. 39

SIR HENRY RAEBURN, R.A.

1756—1823

PORTRAIT OF A GENTLEMAN

THE head and shoulders of a vigorous gentleman of middle age, with gray hair and face clean shaven, except for small whiskers just below the temples. It is in three-quarters view to the left, the eyes looking directly toward the spectator, and is strongly lighted from the upper right. He wears a black coat with a high-standing, galloon-trimmed collar and a black silk stock. The head is probably a study for a larger and more important portrait, and on that account remained in the family of the artist.

Height, 20¾ inches; width, 17 inches.

From the collection of CHARLOTTE RAEBURN.

Inscribed on the stretcher at the back, "Painted by my grandfather, SIR HENRY RAEBURN. *Vouched for by* L. W. RAEBURN, 1876."

No. 40

JEAN MARC NATTIER

1685—1766

MADAME DE ROISSY

THE lady, dressed in a white satin gown cut low in the neck and with loose and ample elbow sleeves, leans gracefully with folded hands on the rail of a stone balcony, her left arm resting on the folds of a rich green curtain, which falls from the upper right. The figure is in three-quarters view to the right, and the head is slightly inclined in the same direction; the dark eyes, suggestive of alert intelligence and sympathetic character, look calmly out of the picture. A delicate lace ruffle softens the edge of the satin around the bust, pale mauve ribbon bows fasten the dress at the bosom and at the shoulders, and in the soft, powdered hair a string of pearls with a central pendant at the top is arranged over a pale blue ribbon. The delicate oval of the face, with the well-rounded throat and bust, is in relief against a broken tone of green which harmonizes with the other accessories.

Signed at the middle left, NATTIER PINXIT, 1754.

Height, 32 inches; width, 25¼ inches.

No. 41

HENRI HARPIGNIES

1819—

LANDSCAPE

Two great sturdy trees rise from the irregular grassy bank of a stream against a blue sky, with here and there small luminous clouds. Beyond the trees is a view across a quiet river, in which are reflected the high, partly wooded shore and the cloud forms. The sunlight flickers on the foliage, touches the rough tree trunks, and here and there falls in glowing spots on the leaf-strewn grass.

Signed at the lower left, HARPIGNIES, '93.

Height, 18¼ *inches; width,* 15 *inches.*

No. 42

JOHN HOPPNER, R.A.

1758—1810

LADY ST. ASAPH

This lady was Charlotte, the daughter of the Earl of Beverley, and the wife of the Earl of Ashburton, Viscount St. Asaph, who was born in 1776, and died in 1862. She sat to Hoppner as a young girl, and this portrait was exhibited at the Royal Academy in 1795. She is seen to the waist only, in three-quarters view to the left, the eyes turned in the same direction. A mass of fair hair falls over her ears and upon her shoulders. She wears a soft felt hat with moderately wide brim and red ostrich feathers, a blue dress with a tulle fichu over the shoulders and a red sash. The background is foliage, with a glimpse of the sky through the leaves on the left.

Height, 24 inches; width, 19¾ inches.

No. 43

E. B. Alexander Loan

THOMAS GAINSBOROUGH, R.A.

1727—1788

CHARACTER SKETCH OF MRS. SIDDONS

This is a small study of the well-known actress, seated in an easy attitude. The figure is seen just below the waist. She rests her right elbow on the base of a large vase, holding her hand to her cheek, and her left arm hangs by her side. Her head, which is in three-quarters view to the left, is crowned by a mass of powdered hair, dressed very high and ornamented by a purple satin ribbon. She wears a purple satin dress with full elbow sleeves over a thin white undergarment, and a thin purple sash is draped around her shoulders and waist.

Height, 14 *inches; width,* 11 *inches.*

No. 44

JULES DUPRÉ

1812—1889

SUNSET

A NUMBER of cattle are gathering around a pool in the foreground at the hour of early sunset, when the sun has just disappeared behind a bank of clouds. On the left of the pool a sturdy oak, with wide-spreading branches, rises against the sky in a dark, irregular mass, a prominent feature of the composition. Beyond, across a flat meadow, shimmering in the evening light, are cultivated slopes rising to a line of low hills in the distance. The lower portion of the sky is covered by masses of vapor, through which breaks the vivid light of the setting sun, strongly reflected in the water of the pool, and, near the zenith, a few small clouds are accented by a warm, ruddy glow.

Signed at the lower right, JULES DUPRÉ.

Height, 18¼ *inches; length,* 29¼ *inches.*

No. 45

H. Williams
Barry Walter

THOMAS GAINSBOROUGH, R.A.

1727—1788

√2500

PORTRAIT OF A LADY

This small portrait, said to be of Lady Augusta Campbell, shows the sitter nearly in profile to the right. Her soft light brown hair is dressed high and full, with a veil wound around the top and held by a slender gold chain. One curl falls upon her left shoulder and another upon her neck behind her ear. She wears a low-cut pink silk dress over a white bodice, and the line around the shoulders is softened by a narrow fichu of delicate gauze. The background is a graded tone of gray.

Oval—height, 11½ *inches; width,* 9½ *inches.*

No. 46

CHARLES FRANÇOIS DAUBIGNY

1817—1878

LANDSCAPE

THE motive of this picture was probably found on the River Oise, which was the favorite sketching ground of the artist. The broad river flows out of the foreground on the left along a flat grassy meadow, where a washerwoman is busy at her task. Reeds and water plants grow in the shallows near the shore. Beyond the meadow and covering nearly half of the sky a rank of tall, slender trees extends from the right to the bank of the stream, which, gleaming in the sunlight, winds out of sight behind the point. On the left, in the middle distance, a freight barge is moored to the shore, and a few houses are scattered along the low elevation which forms the horizon line. The sky is covered with a stratum of soft, hazy clouds, and the surface of the water is broken by a multitude of reflections from the sky and the trees.

Signed at the lower right, DAUBIGNY, 1877.

Height, 15¾ *inches; length,* 22¼ *inches.*

From the collection of A. DONATIS.

No. 47

N. Y. Co-operative

MLLE. JEANNE PHILIBERTE LEDOUX

1767—1840

900

PORTRAIT OF A YOUNG GIRL

THE head and shoulders of a maiden with large blue eyes and soft brown hair bound with a black ribbon. She turns her back to the spectator, and looks over her left shoulder, the head being in three-quarters view to the left. She wears a light blue dress with gold braid on the short sleeve and a fur boa around her neck. Mlle. Ledoux was a favorite pupil of Greuze, and followed her master's methods so closely that she is often credited with the authorship of portraits attributed to him.

Height, 16 *inches; width,* 13 *inches.*

No. 48

J. B. C. COROT

1796—1874

NEAR VILLE D'AVRAY

An irregular open group of trees grow from the low bank of a river in the immediate foreground, and with twinkling foliage hide the larger part of the soft summer sky. A black goat is a prominent foreground object, and farther away, under the trees, are two peasant women. Across the river, which on the right reflects the tones of the sky, is a red-roofed church with low, pointed tower and the suggestion of a village, and in the remote distance a line of hills forms the horizon.

Signed at the lower left, Corot.

Height, 19 *inches; width,* 15½ *inches.*

No. 49

Scott + Fowler

HENRI HARPIGNIES

1819—

Scott + Fowler 1583 A + J (2)

SUNSET ON THE RIVER

In the foreground is a rough pasture, where a shepherd watches his sheep feeding among the low bushes, and a long, irregular boulder crops out of the grass. In the middle distance a row of tall trees with dense foliage grows on the bank of a sheet of water, which reflects the warm colors of a sunset sky. Across the water a line of low wooded hills forms the horizon.

Signed at the lower right, H. Harpignies, '79.

Height, 13 *inches; length,* 17¼ *inches.*

No. 50

N. V. DIAZ

1807—1876

THE HEART OF THE FOREST

THE shadowy gloom of the forest interior is broken by flashing sunlight, which strikes the great tree-trunks here and there, and discloses the havoc wrought by the elements on the aged monarchs of the wood. Through an opening in the dense growth of trees and bushes the eye wanders to the distance, where rounded tree-tops form the horizon line. Interlacing branches and masses of foliage cover the larger part of the sky, which is obscured by clouds, except near the zenith, where an intense but distant blue shows between the leaves. The rough ground is broken in the foreground by two small pools of water, and shows in the middle distance a broad passage of sunlight.

Signed at the lower left, N. DIAZ.

Height, 16½ inches; length, 22¼ inches.

No. 51

NICOLAS DE LARGILLIÈRE

1769—1830

THE DUC DE PENTHIÈVRE

The half-length figure of a gentleman in robes of great richness and amplitude. The body is in profile to the right, and the head in three-quarters view, slightly raised, with the eyes looking toward the spectator. A full-bottomed wig with a mass of gray ringlets frames the face, and falls low over the shoulder upon the heavy folds of a rich red velvet cloak, which is gathered upon the raised arm, showing the elaborate pattern of a brocade lining and a rich surtout of similar material. Delicate white lace at neck and wrist adds the final touch of sumptuousness to the costume. The left hand is raised to the breast, and the right is extended with an easy gesture. The background is a graded tone of warm gray, with a curtain of modified red on the right.

Height, 36¾ *inches; length,* 39¼ *inches.*

From the collection of M. Gavet, *Paris.*

No. 52

GEORGE ROMNEY, R.A.

1734—1802

LADY HAMILTON AS BACCHANTE

THIS fascinating lady, who so often sat to the artist and inspired many of his greatest productions, is shown crowned with vine leaves, partly draped with soft, flowing stuffs, and with a background of sky and the sloping hillside of a park with a strip of sea on the horizon. The figure is seen to the waist only, and is in three-quarters view to the right, the head inclined toward her right shoulder and slightly thrown back, the eyes turned upward. Masses of waving, rich auburn hair frame the face and fall over the shoulders. With her left hand she gathers the soft folds of her drapery, and raises them to her bosom, across which falls a slightly diaphanous white scarf, and holds around her shoulders a mantle and a blue tunic. The arch expression of her eyes and mouth is emphasized by the graceful turn of the head and by the skilful lighting of the features.

Height, 30 inches; width, 25 inches.

No. 53

JEAN MARC NATTIER

1685—1766

HENRIETTE DE BOURBON CONTI, DUCHESSE D'ORLÉANS

THE half-length figure of a young lady, the body nearly in full face, and the head in three-quarters view to the left. She is dressed in a thin, white gauze dress with satin stripes, cut low in the neck, and with long, flowing sleeves, and around her waist and over her arms, which rest upon an earthen vase, is draped a changeable silk scarf. Her powdered hair is dressed moderately high, and is ornamented with delicate green sprays and small flowers. The loosely flowing dress is fastened at the bosom by a few small moss roses. The portrait is partly allegorical in scheme, for the pointed leaves of an aquatic plant partly conceal the mouth of the jar, from which a flood of water is pouring out, and others rise against the sky background behind the figure.

Height, 32 inches; width, 25½ inches.

From the collection of M. GAVET, *Paris.*

No. 54

THOMAS GAINSBOROUGH, R.A.

1727—1788

PORTRAIT OF A GENTLEMAN

THE sitter for this portrait was probably a man of repute for learning or for eminence in some profession, not only on account of the distinction of his type of face, but because the artist arranged the pose to show a large volume as a prominent accessory. He is dressed in a gray silk coat, with lace at the sleeves, and has a white lawn stock around his throat. His gray wig is carefully curled over each ear. The head, which is almost full view, leans slightly toward his left shoulder, and the eyes are turned in the opposite direction. The hands are clasped on the back of a large leather-covered tome, upon which the left arm rests. A figured silk curtain, strongly lighted on the right, forms the background.

Height, 29¾ inches; width, 25 inches.

From the collection of COLONEL HANKEY, *Beaulieu, France.*

No. 55

SIR PETER LELY

1617—1680

MR. LENEVE, ALDERMAN OF NORWICH

HORACE WALPOLE, in his "Anecdotes of Painting," mentions this work as one of four remarkable male portraits painted by Sir Peter, and says of it: ". . . a half-length of our Alderman Leneve in his habit, one of the finest portraits I ever saw, the hand is exquisitely well painted." The refined face and the delicately shaped hand show the gentleman to be a man of breeding and worth. Dressed in his plain but rich robes of black trimmed with fur, he leans with dignified grace against the base of a column, his right hand resting upon the broad fur bands of his sleeved cloak, and the left, in a rich gauntlet glove, hanging down against the hip. Long wavy hair, with a touch of gray in it, falls upon the broad collar of fine linen, and a few locks stray over the broad, high forehead. The figure is in three-quarters view to the left, and the eyes, expressing with the tightly closed mouth a firm but kindly character, look slightly downward toward the spectator, A dull red curtain falls in rich folds on the left of the figure.

Height, 49½ inches; width, 39¾ inches.

Sold at the Strawberry Hill Sale, 1842. (*Twenty-first day's sale.*)

Shown at the Exhibition of British National Portraits, Burlington House, 1883.

No. 56

GEORGE ROMNEY, R.A.

1734—1802

PORTRAIT OF MISS LOCKWOOD

This dignified and handsome young lady sits with clasped hands, leaning slightly upon her right elbow. Her head is in three-quarters view to the right, and is crowned by a mass of powdered hair, tied with a broad pink ribbon. Her dress is of white silk with tight sleeves, and a broad collar with ruffled edge falling over her shoulders and bust, which are further covered by a tulle fichu. The bodice is fastened by a broad lacing of red ribbon between two rows of large buttons. The background is sky covered with clouds, with a suggestion of a sunset glow on the right. The sitter, Matilda, daughter of John Lockwood, Esq., of Ashstead, Surrey, married Henry Calveley Cotton, Esq., and the portrait was, until recently, the property of her son, the late Major-General Cotton, R.E. It was shown in the Grafton Gallery in the spring and fall exhibitions of 1900.

Height, 30 inches; width, 25 inches.

Miss Lockwood by Romney King Collection

Noted Collection Will Be Sold To-Night at Mendelssohn Hall.

Art connoisseurs will fill Mendelssohn Hall to-night when the notable collection of paintings owned by David H. King, jr., will be dispersed under the hammer. The sale will be one of the most important of the art season, and will include many fine examples of portraiture, chiefly of the early French and English schools.

An unusually graceful example by Largilliere is his fine portrait of the Marquise de Lafayette, a work rich in tone and color, from the Baron de Raincourt collection.

A very good painting by Mme. Le Brun is her portrait of the Marquise de Soffray, who is shown in graceful pose, with her left hand touching the strings of a harp.

Three examples by George Romney, R. A., will interest collectors. They are portraits of Lady Ashburton, Miss Lockwood and Lady Hamilton, posing as Bacchante.

Sir Joshua Reynolds, Sir Thomas Laurence, Sir Peter Lely and Sir Henry Baeburn are other eminent portrait painters represented.

No. 57

SIR GODFREY KNELLER

1648—1743

THE DUCHESS OF RUTLAND

THE lady, stately in pose and aristocratic in type, sits on a bench, resting her left hand on the folds of a blue silk mantle, with a broad trimming of pearls and embroidery, which is raised to her waist by her right hand, and fastened to her right shoulder by a knot of blue ribbon. Her red silk gown is cut low in the neck, falls in ample folds over the knees and is slashed at the upper arm, where it is fastened by pearls over the full, white elbow sleeves of an undergarment. The head is in three-quarters view to the right, the eyes turned toward the spectator, and the rich brown hair is dressed high and falls over the shoulders in long curls. The figure is in strong relief against a background of foliage, and on the right is a glimpse of sunset sky over a mountainous country with a bit of the sea beyond.

Height, 48 inches; width, 37½ inches.

No. 58

ANTON MAUVE

1838—1888

HOLLAND MEADOWS

THIS picture, which remained for a long time in the studio of the artist, and was considered by him to be one of his best productions, shows a characteristic scene in the broad plain of Holland under a moist sky full of low-hanging summer clouds. In the foreground a group of spotted cows reposes in the sunlight after a morning's browse on the rich grass of the meadow. In the middle distance on the left is a clump of trees overhanging the entrance to a pasture beyond. The wide, level meadow which stretches away to a low horizon in the extreme distance is dotted with cattle, and among the trees on the sky line on the right are suggestions of a tree-shaded village.

Signed at the lower right, A. MAUVE PT.

Height, 34¼ *inches; length,* 54 *inches.*

No. 59

SIR GODFREY KNELLER

1648—1743

THE COUNTESS OF HALIFAX

THE stately lady, of simple taste in dress, stands with one hand resting on a large carved stone basin, and the other, which holds a blue scarf, hanging by her side. The head is in three-quarters view to the left, and is inclined in the same direction, the eyes turned slightly downward and toward the spectator. She is dressed in a simply cut warm gray silk jacket, with elbow sleeves over a white chemise, and a full white silk skirt. Her coiffure is as simple as her dress, and one curl only is allowed to stray out upon the shoulder. In the background there is a wide vista over a mountainous country, with a walled enclosure with gateways and turrets and a sunset sky beyond the distant summits. The upper part of the figure is in strong relief against dark-toned clouds.

Height, 50 inches; width, 40¾ inches.

Inscribed at the lower right, COUNTESS OF HALIFAX, *below a coronet.*

No. 60

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

THE DUCHESS OF BUCKINGHAM

This half-length portrait shows the duchess seated on a sofa, with her right elbow resting on a semicircular table, and holding in her upraised hand the end of a red silk scarf, which is draped around her waist and over her lap, where it is held in turn by her right hand. Her white silk, short-waisted dress has lace around the bust and the arms, where it is enriched by a jewelled ornament and armlets, which are echoed in the earrings and a rich chain around her hair. The head, with brown ringlets falling over the temples, is relieved against the simple tone of a column, beyond which are seen the branches of a tree against the sky, and, below, a glimpse of a pleasant wooded landscape. The figure, which is poised with unconscious grace, is in a strong light from the upper right, and the shadows, particularly on the face and neck, are full of luminous reflections.

Height, 50 inches; width, 40 inches.

This portrait hung in the State Drawing-room of Stowe House.

No. 61

SIR PETER LELY

1617—1680

DUKES OF CUMBERLAND AND BAVARIA

THE two high-bred, fair-haired youths, within two or three years of the same age, are grouped together in attitudes of elegant ease. The elder and taller, on the left, stands squarely to the front, his head turned to the left and the eyes following the same direction. A full mantle of yellow-brown silk is thrown over his left shoulder and around the body, and is held by the extended right hand. The left elbow rests upon a waist-high table or pedestal, and the hand falls gracefully from the wrist. The younger brother is dressed in white silk, with a blue cloak thrown over his shoulder, from beneath the folds of which projects a gold-hilted sword. He stands three-quarters back to the spectator, with his head nearly in profile turned over the left shoulder. The background is an indefinite mellow tone of brown, and throws the flesh and the rich colors of the drapery into agreeable contrast and strong relief.

Height, 52 inches; width, 45 inches.

From the collection of POPE URBAN VIII. *In* 1811 *this collection was divided between the sons of the* PRINCESS CORNELIA DE BABBERINI DE COLONNA DE SCIARRA. *This portrait belonged to the present* PRINCE DE SCIARRA, *from whom it was purchased.*

No. 62

JEAN MARC NATTIER

1685—1766

THE COMTESSE D'ARGENSON

THE half-length, seated figure of a lady in the flush of youth and beauty, the wife of the Comte d'Argenson, Minister of War under Louis XV. and Ambassador to Poland. She sits on a couch with her left elbow resting on the arm and the left hand holding a pink ribbon, with which she is about to adorn the neck of her pet dog, which crouches in her lap, confidingly resting one paw on the lady's wrist. She wears a loose white satin décolleté robe with full elbow sleeves, bound to the arm and to the waist by ropes of pearls. A broad mantle of blue velvet lined with ermine is draped over her left shoulder and across her lap. The head, with its simple but becoming coiffure of powdered hair, is in three-quarters view to the left, and inclined toward her right shoulder, the eyes turned still farther away. A strong light falls from the upper left, throwing a deep but luminous shadow upon her cheek and neck and striking full upon the well-rounded shoulders and bust. The sumptuousness of the figure is enhanced by a background of a simple tone of gray.

Signed at the left, NATTIER PX., 1750.

Height, 40 inches; width, 31¾ inches.

From the collection of the COMTESSE DE LA MORÉLIE *at the Château de Meslay, near Falaise, France.*

No. 63

SIR HENRY RAEBURN, R.A.

1756—1823

PORTRAIT OF MISS MACARTNEY

THE young lady in walking costume is seated on a rustic bench in a well-wooded park, her left elbow resting on the arm of the seat and her gloved right hand resting in her lap. The head is in three-quarters view to the left, and the body is turned in the opposite direction, with the knees somewhat raised. She wears a broad black hat with white feather, a white, long-sleeved muslin gown with a tulle fichu across the bust and a deep blue silk sash around the waist. Her powdered hair falls in wavy lines over her ears and in curls down her back, and the well-formed but strongly marked features show the sitter to have been a lady of decided character of mind as well as of beauty of person. Trees with interlacing branches nearly cover the sky in the background, and the figure is in strong contrast with the deep tones of the foliage.

Height, 50 inches; width, 40 inches.

No. 64

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

MRS. HALES, NÉE CHALONER

THE head and shoulders of a distinguished-looking lady in three-quarters view to the left, the shoulders slightly turned in the opposite direction. Her gray, powdered hair, which is arranged high, with curls falling upon either shoulder, is crowned by a turban-like arrangement of gold-edged gauze. Her dress, which is draped in the semi-classical style so often painted by Sir Joshua, is of white with a gold border at the bust, the sleeves and the waist, and is cut off at the lower part by the lines of an oval. The light falls strongly from the upper left, casting a luminous shadow upon the left cheek and the neck.

Height, 29¾ inches; width, 25 inches.

This portrait was painted in 1764, *and the lady sat for the artist as a model for Euphrosyne in his picture "L'Allegro."*

No. 65

SIR PETER LELY

1617—1680

THE COUNTESS OF CARLISLE

THE lady stands near a large marble vase beside a fountain and plucks with her right hand a rose, while the left rests on the lip of the vase. The head and the figure are in three-quar- sleeves and full skirt. She wears pearls in her ears, around the ters view to the left, the eyes turned toward the spectator. Long ringlets of dark brown hair fall over the ears and upon the shoulders, a broad yellow scarf is draped around the bust, contrasting vigorously with a mauve silk gown with wide neck and in the hair, a jewelled clasp confines the loose white intersleeve, and an amethyst brooch fastens the scarf to the shoulder. The head is relieved against a ledge of rock, which partly covers the sky in the background, and, on the right, the tower of a castle shows among the trees.

Height, 44½ inches; width, 35½ inches.

No. 66

SIR HENRY RAEBURN, R.A.

1756—1823

THE DUKE OF PORTLAND

THE half-length standing figure of a young man in military costume of red coat with black facings, trimmed with silver, white flap waistcoat and breeches, holding a cocked hat in his gloved left hand, which rests on a malacca stick and supports the right hand, which clasps the wrist. A sword hangs by his side. The figure is in three-quarters view facing the left, and the eyes are turned toward the spectator. The head shows in vigorous contrast against a conventionalized landscape background, and the strength of the flesh tones is further increased by a white linen stock around the neck. The light falls strongly from the upper right.

Height, 44 inches; width, 33¾ inches.

No. 67

ADRIAN HANNEMAN

1610—1666

HENRIETTA, DUCHESS OF ORLEANS

A HALF-LENGTH figure in three-quarters view to the left, the right hand raised to the bodice and the left elbow resting on a rock, which forms part of the conventionalized landscape background. The dress is of yellow silk with full and open elbow sleeves, showing a soft undergarment and an ample flowing skirt gathered to a stiff low-cut bodice. A thin scarf of blue silk is draped gracefully across the bust and around the shoulders, and is attached to the bodice at the bosom and shoulder by jewelled brooches. The long oval of the lady's face is framed by dark hair, dressed close to the head with carefully arranged ringlets. Large pearl ear pendants and a double necklace of the same jewels contrast agreeably with the warm tone of the flesh. The head and shoulders are relieved against foliage, and in the lower left is seen a château in a pleasant open landscape.

Dated at the lower right, 1672.

Height, 44½ inches; width, 44½ inches.

No. 68

NICOLAS DE LARGILLIÈRE

1656—1746

THE MARQUISE DE LAFAYETTE

SEATED on a carved and gilded throne chair in an attitude of commanding dignity and grace, the lady rests her right elbow on a stone pedestal, and holds with her left hand a tiny lap-dog. Her white satin robe shimmers with rich gold embroidery, and an ample cloak of blue velvet lined with figured brocade is draped over the pedestal and the chair and partly across her lap. Behind the upper part of the figure in the background a deep mauve curtain is draped in tortuous folds, as if blown aside by the wind, and in the upper right a small area of sky is visible. Her head is in three-quarters view to the left, and the hair, which is dressed moderately high, falls in large curls upon either shoulder and is ornamented by a bunch of blue and black ostrich feathers.

Height, 57 inches; width, 47¾ inches.

From the collection of BARON DE RAINCOURT.

No. 69

MADAME L. E. VIGÉE LE BRUN

1755—1842

THE MARQUISE DE SAFFRAY

THE petite, slender lady leans gracefully on her harp, her left hand lightly touching the strings and the right resting on the scroll of the frame. The figure is full length and in profile, but the head is in three-quarters view to the left, slightly inclined downwards, with the eyes looking toward the spectator. Her hair is powdered and dressed high in formal curls, which are confined by two fillets of pale blue ribbon. She wears a gown of blue and white striped silk over a bodice and skirt of white satin, with a thin scarf thrown across her shoulders. In the background are seen a table draped with red, holding sheets of music and a classical-shaped jar, and, beyond, a paneled wall with a fluted pilaster.

Height, 76 inches; width, 51¼ inches.

From the collection of the late MARQUIS DE SAFFRAY, *in whose family it remained until his death.*

(*See Frontispiece*)

No. 70

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

SIR PATRICK BLAKE, BART.

THE full-length, life-sized figure of the gentleman in sporting costume, consisting of red coat with blue collar, cuffs and revers, white flap waistcoat, breeches and stockings, a cocked hat trimmed with gold galloon, and low shoes with gold buckles. He rests his weight on his right leg, and turns his head, which is in three-quarters view, over his left shoulder. He is about to remove the hood from the head of a falcon which perches on his gloved left hand and spreads its wings, eager for flight. An extensive landscape forms the background, with a large tree on the left, rising out of the picture, and a wide vista across a pleasant vale to distant mountains under a sky filled with gray clouds. The figure is placed well on the left of the canvas, with a generous space above the head and below the feet. The light falls strongly from the upper left, throwing the head and right hand into vigorous relief against the background and accentuating the folds of the drapery.

Height, 94 inches; width, 58½ inches.

Mentioned in ARMSTRONG'S *"Reynolds."*

ANTIQUE FURNITURE

ORIENTAL RUGS

ETCHINGS, ENGRAVINGS

AND

WATER COLORS

SALE FRIDAY AFTERNOON

MARCH 31ST, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ANTIQUE FURNITURE

71—*WILLARD CLOCK*

Known as the "Banjo Clock." Mahogany frame, with gilt and brass ornamentation; plain rectangular glass in base.

72—*BELLOWS*

Large pair of brass-mounted bellows covered with Spanish leather.

73—*STATUETTE*

Antique Italian. Figure of the Virgin holding the Infant, and standing on a cherub head, with drapery. It is of boxwood, and stands on a carved and gilded wooden base.

74—*STATUETTE*

French. Bronze statuette of Napoleon as First Consul, holding in his left hand a roll of paper, his right hanging by his side. The base is decorated with three wreaths of oak leaves and mouldings in ormolu.

75—*LANTERN*

Antique Italian. Frame of carved and gilded wood, with four glass panels.

76—*LOUIS XV. TABLE*

Four cabriole legs; serpentine top. Ormolu ornaments on feet and upper angles of legs and at corners of top, which has an edge of ormolu moulding, and is covered with leather. Two small drawers in front. Veneered with mahogany.

77—*MAHOGANY TOILET TABLE*

Heppelwhite. Two drawers on either side supported on square bracketed legs. Two flap lids on top, covering dressing-glass and various compartments for toilet articles. Inlaid with tulipwood bands and holly lines and marqueterie. Oval repoussé brass mounts, with oval drop handles.

78—*TOILET COMMODE*

Heppelwhite. Mahogany, on straight, square legs. The top opens with two lids, and has various compartments for toilet articles. Below is a cupboard with two doors and two drawers underneath. The whole is ornamented with tulipwood bands and holly lines.

79—*MAHOGANY LOWBOY*

Chippendale. Four cabriole legs with clawfeet, fluted corners and three long drawers with brass mounts.

80—*MAHOGANY CHEST OF DRAWERS*

Heppelwhite. Rectangular, on simple legs. Four long drawers, with tulipwood bands and holly lines. Oval repoussé brass mounts, with oval drop handles.

81—*MAHOGANY DRESSING-GLASS*

Heppelwhite. Rectangular bevelled-edge glass, with plain standards on serpentine base. Three drawers; six brass clawfeet. Satinwood bands, and ebony and holly lines.

82—*MAHOGANY CHEST OF DRAWERS*

Heppelwhite. Has four drawers, bead moulding on drawers and drop leaf handles; delicate border of holly; top and front of drawers of ebony and other woods.

83—*PEMBROKE TABLE*

Heppelwhite. Mahogany, with single drawer. Enriched with painted decoration, having two circular brass mounts on either end. On each leaf is a pastoral scene of two figures in a square panel with scroll-work and medallions, and on the top a circular panel with a classical composition surrounded by four trophies of musical instruments.

84—*WORK TABLE*

Heppelwhite. Mahogany, with double-lid top and one swing leg. Small drawer in front, and various compartments in the top. Fluted legs; sides and top ornamented with marqueterie bands.

85—*OCCASIONAL TABLE*

Sheraton. Oval top veneered with satinwood and decorated with tulipwood bands and marqueterie wreath. Turned standard and tripod legs.

86—*HEPPELWHITE WRITING DESK*

Mahogany with tulipwood bands and holly lines. Oval brass mounts with drop handles. Four drawers and drop lid. Painted ornamentation on drawer fronts, and painted oval panel on lid representing classical maiden with two children in a landscape.

87—*SERVING BUFFET*

Heppelwhite. Mahogany, with cupboard and two drawers, and a lid on top which, when raised, shows four hinged shelves and a pewter fountain over a pewter basin between two extending hinged leaves. Ornamented with designs and lines in marqueterie. Ornamental brass mounts.

88—*SHERATON SERVING TABLE*

Mahogany, with serpentine front; four round, fluted legs and solid top with moulded edge. Decorated with four small and one large panel in marqueterie on front, and with holly and ebony lines.

89—*CARD TABLE*

Heppelwhite. Four straight taper legs veneered with rosewood. Oval top, covered with baize, half to open. Top veneered with satinwood and rosewood with tulipwood band on edge.

90—*ADAMS TABLE*

Four turned and fluted taper legs. Top veneered with satinwood and bands of rosewood and tulipwood in geometrical pattern. Central panel with painted vase of flowers; legs and rail painted blue and white, with decorated panels.

From the collection of Lord North.

91—*COLONIAL HIGHBOY*

Mahogany, with slender cabriole legs. Top with fluted corners and a curved pediment with three brass finials. Four drawers in base and five in top. Date, 1760.

92—*OLD ENGLISH HIGHBOY*

Mahogany, Georgian Period.

93—*OAK CHEST*

English. Three inlaid panels in front and four panels in lid. Marked "E. S. 1660."

94—*PEMBROKE TABLE*

Sheraton. Two leaves, curved legs and turned stretcher. One drawer in front. Double lines of holly around top and single ones on legs. Pearwood squares with inlaid ornament of boxwood in corners of top.

95—*OCCASIONAL TABLE*

Heppelwhite. Octagonal top, with one drawer. Square, taper legs, with plain, crossed stretcher supporting oval panel. The whole veneered with satinwood with rosewood bands and marqueterie ornamentation.

96—*LOUIS XV. WORK TABLE*

Kidney shaped, with four modified cabriole legs and a shelf at bottom. One drawer with compartments. Veneered with various woods and marqueterie in block design.

97—*HALL CLOCK*

English. Oak, with bands and veneered with mahogany. Scroll pediment with brass eagles and balls. Silver-plated dial signed "Thos. Radford, Leeds."

98—*PAIR CORNER CABINETS*

Heppelwhite. Serpentine fronts, with two spade legs and pivoted door. Panels on front and top, veneered with satinwood, with tulipwood and rosewood bands and designs in marqueterie on green ovals.

99—*SATIN WOOD CABINET*

Sheraton. Low form; top has delicately inlaid border of holly; ebony and rosewood fluted legs; glass door in front with geometric tracery; front oval panels with holly and ebony border. Has one drawer.

100—*TWO GILT CHAIRS*

Frames of carved and gilded wood. Round front legs; open irregular oval backs in style of Louis XV.

101—*VAN DYCK VALANCE*

Old Italian. Gold appliqué on red silk damask. Eight points.

102—*VAN DYCK VALANCE.*

Old Italian. Ten points; gold appliqué on red silk damask.

103—*ITALIAN POINT VALANCE*

Twelve points. Similar to the preceding.

104—*ITALIAN POINT VALANCE*

Two points, with tassels.

105—*GENOESE TABLE COVER*

Red velvet, with gold appliqué trimming.

106—*SIX CHIPPENDALE CHAIRS*

Made of San Domingo mahogany; plain legs and stretchers. Backs carved with frilled "C" decoration, stopped flutes and other designs. Upholstered in green velours.

107—*SIX MARQUETERIE CHAIRS*

Queen Anne. Ash frames, partly veneered with mahogany and profusely decorated with marqueterie in various-colored woods. Have cabriole legs and backs, and are upholstered in green ribbed velvet.

108—*SIX SHERATON CANE SEAT CHAIRS*

Classical-shaped legs. Frame veneered with satinwood and ornamented with black lines at angles and with painted trellis and vase of flowers on back.

109—*FOURFOLD SCREEN*

Frame of carved and gilded wood in the style of Louis XIV. enclosing panels of rose pink brocatelle. Arranged to use as two screens.

110—*OLD ENGLISH CANTERBURY SOFA*

Lettered in old English. The frame is of carved bird's-eye maple. It has a loose cushion and two pillars upholstered in green ribbed velvet.

111—*PEMBROKE TABLE*

Sheraton. Two leaves with rounded corners; one drawer. Veneered with satinwood, with tulipwood band on edge of top, which is further decorated by a painted band and lines, and a shepherdess and sheep in an oval panel with scroll-work and ribbons. Painted flowers and scroll-work also on legs and ends.

112—*MAHOGANY CHEST OF DRAWERS*

Heppelwhite. Swell front, with two large and two small drawers, having wooden knobs with brass inlaid ornaments. A zigzag band of ebony in holly lines around top, and bands of mahogany around the drawer fronts.

113—*TOILET GLASS*

Sheraton. Rectangular bevelled glass, with central ornament of tulipwood with brass finial. Turned supports resting on a swell front base on four ivory balls, having three drawers with circular ornamental brass knobs.

114—*SIX QUEEN ANNE CHAIRS*

Cabriole legs, high backs, loose seats upholstered in red velvet. Frame decorated with elaborate designs in marqueterie of different-colored woods, showing a bouquet of roses on the panel of the back.

115—*SATINWOOD CABINET*

Heppelwhite, with three small drawers on either side of a cupboard, a long drawer on top and above it a sliding board with ivory knobs. Oval veneer panels on drawer fronts with ebony line. Rosewood band with ebony and holly lines on top. Oval silver mounts with oval drop handles.

116—*HEPPELWHITE SIDE TABLE*

Heppelwhite. Star top veneered with satinwood and rosewood, with ebony and holly lines and edge with alternate upright bands of ebony and satinwood. Four taper legs, with ebony lines.

117—*LOUIS XV. CORNER CABINET*

Marqueterie veneer, with swell front and marble top. Has brass mounts.

118—*TWO MARQUETERIE CHAIRS*

Queen Anne. Ash frames veneered with mahogany. Have cabriole legs and back; decorated floral designs in marqueterie of various colored woods. Upholstered in dark red velours.

119—*CHEST OF DRAWERS*

Heppelwhite. Satinwood, with four drawers and shelf, serpentine base and flare legs. Inlaid on top and ends with broad band of gnarled mahogany, and around draw fronts with tulipwood and ebony lines. Circular brass mounts with semicircular drop handles.

120—*DRESSING-GLASS*

Heppelwhite. Satinwood, with oval swing glass on scroll supports, and three drawers in base. Ebony inlaid line around glass drawer fronts and base.

121—*WRITING DESK*

Satinwood. On taper legs, with three drawers in front, and three compartments for writing materials on top, each with curved lid, lock and key. Surfaces decorated with narrow bands of rosewood, ebony and boxwood lines. Drawer fronts and lids ornamented with marqueterie.

122—*CHEST OF DRAWERS*

Heppelwhite. Satinwood. Small front, with three drawers and turned legs. Rosewood bands on corners and around top; lines on draw fronts and beads around drawers. Circular brass mounts with ring drop handles.

123—*WRITING TABLE*

Sheraton. Satinwood, on curved and crossed fluted legs, with turned stretcher. Legs painted black, and tops and other ornamental details gilded. One drawer in front, and one on either end. Ratchet board and two flaps covered with baize.

124—*DRESSING-GLASS*

Heppelwhite. Satinwood, with rectangular bevel-edged glass, with turned standards on serpentine base. Three drawers and six brass clawfeet. Base, standards and panes of glass elaborately decorated with painted flowers, scroll-work and other designs.

125—*DRESSING TABLE*

Sheraton. Veneered with satinwood, and decorated with tulipwood bands. Top opens with two lids, and interior contains dressing-glass and various compartments for toilet articles. Circular brass mounts; straight legs with openwork brackets at top.

126—*PEDESTAL WORKBOX*

Heppelwhite. Rectangular, with arched top to open, and one drawer; on four square taper legs, with carved and crossed stretcher. Veneered with pearwood, with satinwood bands. Marqueterie scroll-work on ends and sides, and a basket of flowers in an oval panel on top.

127—*BRACKET CLOCK*

Heppelwhite. Mahogany, with arched top with brass handle, four brass feet, brass trellises at sides. Plain silver face. 1780-1800.

128—*LOUIS XVI. CHANDELIER*

Twelve branches in four groups of three lights, with crystal balls, pendants and pinnacles.

129—*LOUIS XVI. CHANDELIER*

Same as preceding.

130—*PAIR LOUIS XVI. CANDELABRA*

Ormolu standards on open triangular bases supporting nine lights, the whole hung with cut-glass pendants and surmounted by a finial of same material.

131—*ELABORATE LOUIS XVI. CHANDELIER*

Twenty-two branches, with crystal pendants and chains.

132—*VENETIAN TABLE*

Carved ornamentation.

133—*OLD ENGLISH WARDROBE*

Mahogany, with hanging cupboard on either side of projecting central portion, which contains two large and two small drawers, and a cupboard with five sliding trays. Narrow kingwood bands and boxwood lines around drawer fronts and panels. Simple cornice and plain base.

134—*OLD ENGLISH WARDROBE*

Mahogany, with hanging cupboards on either side of a cupboard with trays over two large and two small drawers. A marqueterie urn in an oval panel in each door, and narrow satinwood bands around drawer fronts and doors. Plain base and simple cornice.

135—*PAIR FOUR-POST BEDSTEADS*

Sheraton. Mahogany, with four carved and receded posts and carved scroll top headboards with drapery decoration in two panels. Brass mounts and white dimity hangings, with white silk sunburst in top.

136—*LOUIS XV. HARP*

Painted black, with carved and gilded ornaments. Front with wreaths and other designs painted in colors.

137—*COMMODE*

Louis XVI. Four cabriole legs, two deep drawers, Sienna marble top. Veneered with rosewood bands and geometric design in various woods. Circular ormolu mounts and ornaments on front corners and feet.

From the collection of Sir William Cunliffe Brooks, *London.*

138—*COMMODE*

Louis XVI. Veneered with satinwood in panels and pearwood and rosewood in bands. Block front and chamfered corners with spade legs. Three drawers, the two lower ones paneled as one, with marqueterie design in an oval panel between them. Circular brass mounts with drop handles. Gray marble top.

139—*BEAUVAIS STOOL*

Walnut frame, cabriole legs and hoof feet. Frame richly carved. Upholstered in Beauvais tapestry.

140—*HIGHBOY*

Mahogany. Georgian period.

141—*COLONIAL BLOCK FRONT DESK*

Mahogany, with four drawers and drop lid, various pigeon-holes and small drawers. Brass mounts with drop handles.

142—*CONSOLE TABLE*

Louis XV. Elaborately carved, gilded scroll legs, rail and stretcher. Top of Sienna marble, with moulded edge.

143—*LOUIS XV. CONSOLE TABLE*

Elaborately carved, gilded scroll legs. Top of Sienna marble with moulded edge.

144—*PAIR LOUIS XVI. CONSOLES AND MIRRORS*

The consoles of semicircular shape, on four taper legs. Frames of carved and gilded wood and the tops of white marble with beaded edge. The mirrors are upright rectangular glass in flat frames of carved and gilded wood; above the mirrors are oblong octagonal panels with a painted monochrome decoration on canvas representing three cupids.

145—*LOUIS XV. DRAWING-ROOM TABLE*

Oblong serpentine top, four cabriole legs with ormolu angles, feet, ornaments, moulding and border around the top. Deep drawer in front; hinged top veneered inside with rosewood around a toilet glass panel, and with a tray for toilet articles.

146—*LOUIS XV. SOFA*

Frame of richly carved and gilded wood, four legs with twisted reed ornament, high arms and back with flowers in high relief. Upholstered in striped damask; loose cushion.

147—*LOUIS XVI. ARM-CHAIR*

Frame of richly carved and gilded wood. Upholstered in antique red velvet, with appliqué ornamentation in green brocade, silk and galloon.

148—*HEPPELWHITE SECRETARY*

Satinwood. Base with two hinged doors, single drawer and desk with drop lid. Top with pediment and two glass doors, with knot trellis over bookcase with three shelves. Whole decorated with designs in marqueterie, tulipwood bands and holly lines.

149—*QUEEN ANNE SECRETARY BOOKCASE*

Veneered with walnut on oak, and decorated with flower and leaf designs in marqueterie. Bombé base, with three large and two small drawers. Drop lid over writing desk, with various pigeon-holes and drawers. Book-case above, with two pivoted glass doors. Two large clawfeet and carved ornament around base, doors and pediment with three large and four small medallions. Circular brass mounts.

150—*HEPPELWHITE CABINET BOOKCASE*

Satinwood. Base with three cupboards and three drawers with circular white metal mounts. Top with bookcase in three divisions, each with hinged door and oval glass panel with geometric trellis. The whole veneered with satinwood, with mahogany and marqueterie bands. (See illustration.)

151—*SIDEBOARD*

Sheraton. Mahogany, with six fluted legs and high back with pediment, two shelves and oval mirror. Panels in back and in middle drawer front inlaid with designs in marqueterie; tulipwood bands around drawer front; legs carved and fluted. Five drawers and four cupboards.

152—*LOUIS XIV. SOFA*

Beechwood frame, with eight carved legs, scroll stretchers and arms. High back and broad seat. Upholstered in yellow damask with appliqué design in blue cut velvet and gray silk galloon.

153—*SIX LOUIS XIV. ARM-CHAIRS*

Set of six similar to the preceding.

154—*FOUR SOFA PILLOWS*

Covered with red brocatelle, with diamond in old galloon and central ornament in bullion.

155—*PAIR COLUMNS*

Italian Renaissance. Solid wood, twisted, with fluting below and vine decoration in high relief above, gold on white. Gilded bases and capitals.

156—*PAIR OF CORINTHIAN PILASTERS*

Richly carved capitals.

157—*PAIR URNS*

Antique Italian. Carved and gilded wood, with twisted snake handles. Pedestals of carved, gilded and painted wood, top supported by four cherubim.

158—*BOOKCASE*

Sheraton. Low bookcase on four turned and tapering fluted legs rising to the corners of the top. Glass front with geometrical trellis, and two panels veneered with satinwood oval panel on kingwood ground with tulipwood band. Top veneered with kingwood, with rosewood band and kingwood edge.

159—*WRITING CABINET*

Scroll base and chamfered corners and a drop lid disclosing five drawers and three compartments for paper and envelopes. Below is a cupboard with two doors. The whole is veneered with various woods, and decorated with satinwood bands and holly lines. The top is white marble with dark veins.

160—*MAHOGANY HIGHBOY*

Georgian period. Plain cabriole legs.

ORIENTAL RUGS

165—*ANTIQUE GHIORDES PRAYER RUG*

Centre panel in dark red, with a lambrequin design with pendants of conventional patterns in blue on white ground, surrounded by two narrow borders of sage green and a wide border of sapphire blue in patterns of subdued colors. Fringed border, top and bottom.

Length, 5 feet 6 inches; width, 4 feet 2 inches.

166—*ANTIQUE GHIORDES PRAYER RUG*

Centre panel in cream white, with a mosque window design and columns in blue, red, white and yellow, surrounded by a series of narrow borders and a wide body of yellow which are covered with conventional designs in harmonious colors. Fringed at top and bottom.

Length, 5 feet 7 inches; width, 4 feet 5 inches.

167—*ANTIQUE KOULA RUG*

Sapphire-blue centre panel, with mosque window design and central pendant in golden brown, surrounded by a series of eleven narrow borders, alternating in various shades of brown and white. Fringed at top and bottom.

Length, 6 feet 2 inches; width, 4 feet 4 inches.

168—*TURKISH PRAYER RUG*

Olive-green centre panel, on which is a mosque window design in old red, surrounded by a series of narrow borders of red, yellow, blue and white, and a wide border of white, all of which are covered with conventional patterns in fine colors.

Length, 6½ *feet; width,* 4 *feet.*

169—*ANTIQUE GHIORDES PRAYER RUG*

Centre panel of mosque window design in blue and subdued colors on an old red ground. Surrounded by a series of yellow and white borders with conventional floral designs in low tones of blue, red and yellow.

Length, 6 *feet; width,* 4 *feet* 4 *inches.*

170—*AGRA CARPET*

Fawn-color centre on a light brown panel and with light blue corners. Conventional designs in low tones of blue, red and black, surrounded by two narrow and one wide border of dark brown and red, with harmoniously designed patterns. The whole framed in an outer border of fawn color. Heavy, closely woven pile.

Length, 10½ *feet; width,* 9½ *feet.*

171—*PERSIAN CARPET*

Turquoise-blue centre panel and corners on a white ground. Floral and pendant patterns in shades of red, brown, pink and yellow. Surrounded by a series of borders of harmonious coloring. Closely woven silky pile.

Length, 11 *feet; width,* 9 *feet.*

172—*ANTIQUE PERSIAN LONG RUG*

Sapphire-blue centre, with an elaborate floral design in various colors, surrounded by a wide border of yellow and five narrow borders of sapphire and turquoise-blue and white, which are covered with conventional patterns to harmonize with centre.

Length, 13 *feet* 2 *inches; width,* 4 *feet* 10 *inches.*

173—*AGRA CARPET*

Centre panel of fawn color, which is covered with an elaborate floral design in subdued tones of yellow, rose pink, red and turquoise-blue, and surrounded by a wide border of salmon red and three narrow borders of white and fawn.

Length, 14 *feet* 5 *inches; width,* 10 *feet* 1 *inch.*

174—*GRAND AGRA CARPET*

Brilliant red centre, with a central medallion in dark green and fawn color and corners of dark blue, bordered with white, blue, yellow and red. The entire surface covered with an elaborate floral design in richly combined colors. Closely woven and thick pile.

Length, 18 *feet; width,* 13 *feet* 2 *inches.*

ETCHINGS

BAUER, W. C.

175—*ON THE RIVER DART*

After the painting by Julian Rix. Signed remarque proof, on India paper. Signed by both painter and etcher. Gold frame.

176—*ON THE OISE*

After the painting by Daubigny. Remarque proof, on vellum. Gold frame.

177—*ON THE OISE*

After the painting by Daubigny. Remarque proof, on vellum.

BOUCHER, W. H.

178—*DARBY AND JOAN*

After the painting by W. Dendy Sadler. Lettered impression, on India paper. Gold frame.

179—*OLD AND CRUSHED*

After the painting by W. Dendy Sadler. Lettered impression, on India paper. Gold frame.

180—*OVER THE NUTS AND WINE*

After the painting by W. Dendy Sadler. Lettered impression. Gold frame.

BRUNET-DEBAINES, A.

"Few etchers of the modern French school have produced such uniformly good work."—*P. G. Hamerton.*

181—*PARTING DAY*

After the painting by Benjamin W. Leader. Proof before letters, on India paper. Gold frame.

181A—*GLIMMERING LIGHT*

After the painting by Benjamin W. Leader. Signed artist's proof, on Japanese paper. Signed by both painter and etcher. Gold frame.

CHAMPOLLION, EUGÈNE ANDRÉ

One of the ablest of the modern French school of reproductive etchers.

182—*THE CHOICE OF THE MODEL*

After the painting by Fortuny. Remarque proof, on Holland paper.

CHAUVEL, THÉOPHILE

Chauvel's great abilities have been devoted to the translation of landscapes by Daubigny, Corot, Dupré and Rousseau, and in his chosen field he has distanced all rivals.

183—*SOLITUDE*

After the painting by Corot. Signed artist's proof, on vellum. One hundred and fifty such proofs were printed. Mahogany and gold frame.

184—*VILLE D'AVRAY*

After the painting by Corot. Signed artist's proof, on Japanese paper.

185—*UNE MARE—FORÊT DE FONTAINEBLEAU*

After the painting by Théodore Rousseau. Lettered impression. White frame.

COLE, FOXCROFT

186—*RETURN OF THE FLOCK*

Proof on Japanese paper. White frame.

COURTRY, CHARLES JEAN LOUIS

Pupil of Gaucherel and Flameng.

"C'est un graveur de tempérament, qui fait honneur à l'eau-forte."—*Henri Beraldi.*

187—*LES AMATEURS DE GRAVURE*

After the painting by Meissonier. Signed remarque proof, on vellum. Gold frame.

DAKE, CAREL L.

Although an original etcher of the first rank, it is mainly as a translator of the paintings of the modern Dutch masters that he has won his fame and will be remembered.

188—*CHILDREN OF THE SEA*

After the painting by Josef Israels. Signed remarque proof, on vellum. Signed by both painter and etcher. Gold frame.

189—*RETURN OF THE FLOCK*

After the painting by Anton Mauve. Remarque proof, on vellum.

DICKSEE, HERBERT

His masterly etchings of wild animals, from his own designs, have achieved a world-wide popularity.

190—*A WANDERER*

Signed artist's proof, on vellum. Gold frame.

DOBIE, JAMES

One of the ablest of the English school of reproductive etchers.

191—*A DOUBTFUL BOTTLE*

After the painting by W. Dendy Sadler. Lettered impression. Gold frame.

192—*LONG, LONG AGO*

After the painting by W. Dendy Sadler. Remarque proof, on Japanese paper. Signed by both painter and etcher.

GREUX, GUSTAVE

Pupil of Gleyre. He has been a contributor of etchings to the Salon since 1868.

193—*VILLAGE ON THE BANKS OF THE OISE*

After the painting by Daubigny. Remarque proof, on vellum. One hundred proofs only in this state.

HUTH, F.

194—*HOW THE GOSSIP GREW*

After the painting by F. D. Millet. Lettered impression. Gold frame.

JACQUET, ACHILLE

Pupil of Henriquel-Dupont, Pils and Laemlin. One of the greatest of modern etchers from pictures. His plates after Meissonier and Detaille are marvels of technical skill.

195—*THE SKIRMISHERS*

After the painting by Édouard Detaille. Signed remarque proof, on vellum. The remarque is an original etching by Detaille. Two hundred and fifty proofs only in this state. Gold frame.

KEENE, CHARLES

"The greatest English artist since Hogarth."—*Joseph Pennell.*

196—*STUDY OF AN OLD MAN, SEATED*

Proof on Japanese paper. White frame.

KOEPPING, CHARLES

A pupil of Waltner.

"Il a fait honneur au maître, dont il s'est promptement assimilé les procédés, au point d'être aujourd'hui un de ceux qui en usent le plus brillament."—*Henri Beraldi.*

197—*THE MENNONITE PREACHER CORNELIS CLAESZ ANSLO AND A WIDOW*

After the painting by Rembrandt. Signed artist's proof, on Japanese paper. Oak frame. One hundred and twenty-five proofs only.

KRATKÉ, LOUIS

Pupil of Gérôme and Waltner.

"A abandonné depuis 1883 la peinture pour l'eau-forte, mais est resté peintre en gravant: on ne peut mieux faire l'éloge de son talent."—*Henri Beraldi.*

198—*UNE MARE—FORÊT DE FONTAINEBLEAU*

After the painting by Théodore Rousseau. Signed artist's proof, on vellum.

LAGUILLERMIE, FRÉDÉRIC AUGUSTE

Born at Paris. A pupil of Léopold Flameng. Chevalier of the Legion of Honor in 1882.

199—*THE YOUNG DUKE*

After the painting by W. Q. Orchardson. Signed artist's proof, on Japanese paper. Selected proof. Signed by both painter and etcher; and by F. Goulding, the printer.

LOWENSTAM, LEOPOLD

200—*SUSPENSE*

After the painting by S. E. Waller. Open letter proof, on Whatman paper. Gold frame.

MARGELIDON, LUCIEN

Pupil, in etching, of Le Rat.

201—*LA HALTE*

After the painting by Meissonier. Signed artist's proof, on Japanese paper. Gold frame.

MATHEY, ARMAND

Born at Besançon in 1854. A pupil of Waltner.

202—*MRS. ROBINSON AS "PERDITA"*

After the painting by Gainsborough. Signed remarque proof, on vellum. The remarques are portraits of the painter and the etcher.

PARK, JOHN

203—*"ROCKED IN THE CRADLE OF THE DEEP"*

After the painting by Hamilton Macallum. Lettered impression, on Whatman paper. Gold frame.

PARRISH, STEPHEN

Mr. Parrish is one of the most sincere and straightforward of living etchers." —*P. G. Hamerton.*

204—*TEN-POUND ISLAND—GLOUCESTER HARBOR*

Signed artist's proof, on Japanese paper. White frame.

205—*IN PORT—GLOUCESTER HARBOR AT LOW TIDE*

Signed artist's proof, on Japanese paper. White frame.

PHILLIPS, LAWRENCE B.

206—*ON THE LAGOON*

Signed artist's proof, on Whatman paper. Gold frame.

207—*ON THE MAAS*

Signed artist's proof, on Whatman paper. Gold frame.

PICCINI, ANTONIO

208—*HEAD OF AN OLD MAN*

Proof on Japanese paper. Unsigned. White frame.

"Spirituelle eau-forte."—*Henri Beraldi.*

PIQUET, R.

209—*A PASSING GLANCE*

Signed artist's proof, on Japanese paper. Gold frame.

ROBERTSON, H. R.

210—*" AVE, MARIA! "*

Signed remarque proof, on Japanese paper. Gold frame.

SLOCOMBE, EDWARD

211—*MILTON'S COTTAGE: CHALFONT ST. GILES*

Signed artist's proof, on Japanese paper. Gold frame. There were printed only 150 such proofs.

SMYTHE, LIONEL

212—*STUDY OF A GIRL'S HEAD*

Signed artist's proof. Wood frame.

STEELE, LOUIS J.

213—*TOO GOOD TO BE TRUE*

Signed artist's proof: marked No. 2. Gold frame.

THOMAS, PERCY

" A graceful draughtsman of ancient English buildings, and of the incidents of the River."—*Frederick Wedmore.*

214—*HANWAY STREET*

Signed artist's proof. White frame.

"L'un des grands graveurs français. Et graveur absolument particulier, dont le nom, marquant une étape dans la marche de son art, signifie l'extrême limite de la liberté dans les procédés d'exécution—en réaction, à la fin du XIXe siècle, contre la perte de toute liberté, infligée depuis cent ans à la graveur par la formule d'école."—*Henri Beraldi,* "Les Graveurs du XIXe Siècle," Vol. XII., p. 254.

215—*LES FEUX DE LA SAINT-JEAN*

After the painting by Jules Breton. Remarque proof, on vellum. Signed by both painter and etcher. One hundred and fifty proofs only in this state. Gold frame.

216—*REMBRANDT*

After his own portrait, in the National Gallery (London). Signed artist's proof, on Japanese paper; 150 only in this state. Oak frame. This plate won for the etcher the Medal of Honor at the Salon in 1882.

"Une des pièces les plus capitales de l'œuvre. De pareils morceaux, quoique estampes de reproductions, placent, par la fierté de l'exécution, Waltner parmi les graveurs originaux."—*Henri Beraldi,* "Les Graveurs du XIXe Siècle," Vol. XII., p. 266.

217—*THE GILDER: JAN DOMER*

From the painting by Rembrandt. Signed artist's proof, on Japanese paper. There were printed 125 proofs only in this state. Gold frame.

"Autre pièce très capitale."—*Henri Beraldi.*

"Ces maîtresses planches de Waltner n'ont pas peu contribué à ce qu'on pourrait appeler la transformation de l'étalage du marchand d'estampes."—*Henri Beraldi.*

WHISTLER, JAMES A. McNEILL

"With the master-etchers of the world—Méryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—*Frederick Wedmore,* "Fine Prints," p. 107.

218—*THE POOL*

WEDMORE, No. 41.

Fine impression. One of the "Thames Series." Oak frame.

"In the Thames plates, it was Mr. Whistler's aim to show the river as it was in 1859, and each one of them is a little portrait of a place, a perfect work of art. For the rendering, as Mr. Whistler has rendered them, of these old houses in which every brick and every tile has been studied, every window frame rightly drawn, every bit of color truly suggested, is as much portraiture, and as difficult to accomplish, as to give the portrait of the old lighterman sitting in his barge. So difficult is it, indeed, that but two men in the whole history of the world have done such a thing."—*Joseph Pennell.*

WYLLIE, W. L.

His paintings and etchings of river scenes are, justly, held in high estimation by collectors.

219—*THE RIVER THAMES*

Signed artist's proof, on Japanese paper. Gold frame.

220—*TOWING UP THE WAAL*

Signed artist's proof, on Whatman paper. Gold frame.

221—*LOCH FYNE FISHING BOATS—EVENING*

Signed artist's proof, on Japanese paper. White frame.
An original dry-point, of which there were printed 60 proofs only.

222—*BAWLEY BOATS*

Signed artist's proof. Special proof. Printed by Goulding and signed by him *F. Goulding*. Gold frame.
An original dry-point, of which there were printed 60 proofs only.

223—*TOWING UP THE WAAL*

Signed artist's proof, on Whatman paper. Gold frame.

LINE ENGRAVINGS

COOKE, W. AND G.

224—*MULY-MOLOCH*

After the painting by B. Marshall. Open letter proof. Slightly foxed. Gilt frame.

225—*HAP-HAZARD*

After the painting by B. Marshall. Open letter proof. Slightly foxed. Gilt frame.

GAILLARD, R.

226—*MADAME MARIE LOUISE THÉRÈSE VICTOIRE DE FRANCE*

After the painting by Nattier. Lettered impression, colored. Gold frame.

SKELTON, WILLIAM

Born in London in 1763. Pupil of James Basire and William Sharp. Among his most important works is the series of royal

portraits, from the time of George III. to the accession of Queen Victoria. Died in 1848.

227—*HIS ROYAL HIGHNESS FREDERICK, DUKE OF YORK AND ALBANY*

After the painting by Sir William Beechey, R.A. Lettered impression. Gold frame.

228—*PRINCE ADOLPHUS FREDERICK, DUKE OF CAMBRIDGE*

After the painting by Sir William Beechey, R.A. Lettered impression. Gold frame.

STOCK, C. R.

229—*THE LEADING ROAD COACHES LEAVING THE WHITE HORSE CELLARS AT XI A.M.*

After the painting by Harington Bird. In colors. Gold frame.

F. HOLL

230—*RAMSGATE SANDS*

After the painting by W. P. Frith, R.A. Gilt frame.

MEZZOTINTS

BRIDGEWATER, SCOTT

231—*MRS. GROVE*

After the painting by Romney. Signed artist's proof, on India paper. Three hundred proofs only. Gilt frame.

COUSINS, SAMUEL

Born at Exeter in 1801. Died in London, May 7, 1887. Pupil of S. W. Reynolds.

"Un des meilleurs graveurs anglais de ce siècle."—*Henri Beraldi.*

232—*LADY ANNE FITZPATRICK AS "SYLVIA"*

After the painting by Sir Joshua Reynolds. Lettered impression, on India paper. Oak and gilt frame.

233—*LADY CAROLINE MONTAGUE*

After the painting by Sir Joshua Reynolds. Lettered impression, on India paper. Oak and gilt frame.

234—*MISS BOWLES*

After the painting by Sir Joshua Reynolds. Lettered impression, on India paper. Colored. Gold frame.

235—*THE AGE OF INNOCENCE*

After the painting by Sir Joshua Reynolds. Lettered impression, on India paper. Colored. Gold frame.

236—*THOMAS CAMPBELL*

After the painting by Sir Thomas Lawrence. Lettered impression. Gilt frame.

DAWE, P.

237—*GIRL SEATED, WITH A DOVE*

After the painting by George Morland. Gold frame.

FABER, JOHN, JUNIOR

"His works are specially important, as so extensively illustrating the portrait art of England, between the time of Kneller and that of Reynolds, about which comparatively nothing is known at the present day."—*Chaloner Smith.*

238—*WILLIAM, DUKE OF CUMBERLAND*

CHALONER SMITH, No. 100.

Engraved by Faber from his own design. Colored. Has been remargined. Gold frame.

MEYER, J.

239—*LORD VYVIAN*

After the painting by Sir Martin Archer Shea. Framed so as to cover margins. Gold frame.

PRATT, JOSEPH B.

240—*THE MISSES CARTERET-HARDY*

After the painting by Sir Thomas Lawrence. Signed artist's proof, on India paper. Gold frame.

SCHÜLTE, MISS B.

241—*THE RECKONING*

After the painting by George Morland. Signed artist's proof. Printed in colors. Marked No. 8. Gold frame.

SMITH, JOHN

Born in 1654. Died about 1720.

"Even in his own time the merits of this engraver were highly appreciated, and subsequent writers, as Walpole, have considered him one of the great

improvers of the art. He certainly excelled in brilliancy of effect, and was powerful, clear and correct in drawing."—*Chaloner Smith.*

242—*PRINCE JAMES STUART*

After the painting by Kneller.

The birth of this prince, received with such joy by James II., was probably the immediate cause of his downfall, the great majority of the people dreading a succession of kings favorable to the Romish religion.

WARD, WILLIAM

"Redgrave truthfully estimates William Ward's engravings when he describes them as 'artistic, full of spirit and truth, excellent in feeling of color, the flesh tints tender without weakness, the light and shade powerful.'" —*Alfred Whitman,* "The Masters of Mezzotint."

243—*CHILDREN READING THE INSCRIPTION ON THEIR MOTHER'S GRAVESTONE*

After the painting by R. M. Pine. Open letter proof. Gilt frame.

244—*CHILDREN THROWING SNOWBALLS*

After the painting by R. M. Pine. Open letter proof. Has been repaired in upper left corner. Gilt frame.

ZOBEL, GEORGE J.

Born about 1810. Died in 1881.

245—"*PICKABACK*" (*MRS. PAYNE GALWEY AND HER SON*)

After the painting by Sir Joshua Reynolds. Lettered impression, on India paper. Colored. Gold frame.

Philadelphia de Lancy, daughter of Oliver de Lancey of New York, married Stephen Payne, and died in 1785, aged 27, leaving two children, a son and a daughter. Her son Charles is the boy represented in the print.

STIPPLE ENGRAVINGS

BURKE, THOMAS

Born in Dublin in 1749. A pupil of Dixon, and engraved chiefly after the works of contemporary artists—Cipriani, Angelica Kauffmann, Dance and Singleton. Died in London in 1815.

246—*THE VICAR OF THE PARISH RECEIVING HIS TITHES*

After the painting by H. Singleton. Good, original impression. Gold frame.

247—*THE CURATE OF THE PARISH RETURNED FROM DUTY*

After the painting by H. Singleton. Good, original impression. Gold frame.

COCHRAN, J.

248—*MADAME VESTRIS*

Proof on India paper. Gold frame.

DURMER, F. V.

249—*A GIRL OF THE BLACK FOREST*

After Oelenheinz. Stamped proof. Colored. Gold frame.

250—*A SWISS GIRL*

After Oelenheinz. Stamped proof. Colored. Gold frame.

EARLOM, RICHARD

Born in 1743. Died in 1822. He executed few works in stipple, but they are of a quality which entitles him to rank as one of the greatest engravers in the stipple manner.

251—*GIRL WITH A DOVE*

After G. B. Cipriani. Printed in colors. Gold frame.

PICART, C.

Born in 1780. Died in 1837.

252—*MISS FANNY KEMBLE*

After Sir Thomas Lawrence. Lettered impression. Gilt frame.

PHOTOGRAVURES AND PHOTOGRAPHS

253—*A YEARLING SALE AT NEWMARKET*

After the painting by Isaac Cullin. Signed artist's proof, on India paper. Gold frame.

254—*LE GOÛTER DES FANEURS*

After the painting by Julien Dupré. Lettered impression. Gold frame.

255—*LA RÉCOLTE DES FOINS*

After the painting by Julien Dupré. Lettered impression. Gold frame.

256—"*IF MUSIC BE THE FOOD OF LOVE*"

After the painting by Maude Goodman. Signed artist's proof. Gold frame.

257—*CHARLES I., KING OF ENGLAND*

After the painting by Van Dyck. Braun carbon photograph. Gold frame.

258—*HENRIETTA MARIA, QUEEN OF ENGLAND*

After the painting by Van Dyck. Braun carbon photograph. Gold frame.

259—*MAN WITH A FUR CAP*

After the painting by Rembrandt. Braun carbon photograph. Gold frame.

260—*TEMPLE OF JUPITER*

Braun carbon photograph. Gold frame.

261—*THE ACROPOLIS, CORINTH*

Braun carbon photograph. Gold frame.

262—*WAX HEAD IN THE MUSÉE DE LILLE*

Attributed to Raphael. Braun carbon photograph. Gold frame.

263—*DIANA AND A NYMPH*

Braun carbon photograph. Gold frame.

264—*L'ÂGE D'OR*

Braun photograph. After the painting by Chaplin. Gold frame.

265—*AVANT LE BAL*

Braun photograph. After the painting by Chaplin. Gold frame.

266—*APRÈS LE BAL*

Braun photograph. After the painting by Chaplin. Gold frame.

267—*ROWLANDSON AND HIS FAIR SITTERS IN* 1782

After the water-color by Rowlandson. Gold frame.

WATER COLORS

ALBERT

268—*OFF THE COAST OF HOLLAND*

G. BAGROLI

269—*THE LOCKET*

FRANK M. BOGGS

270—*A MEDITERRANEAN PORT*

271—*AT ANCHOR*

272—*THE ENVIRONS OF MARSEILLES*

BORTOLOZZI

273—*PALAZZO FOSCARI*

ARTHUR DAWSON

274—*SUNSET GLOW*

F. S. MEDAIRY

275—*A WATER MEADOW*

M. PAGIANI

276—*GRAND CANAL AND GARDENS, VENICE*

PRAVIATI

277—*THE PROMENADE*

T. M. ROBERTI

278—*THE CONNOISSEURS*

279—*MAN WITH A WHIP*

B. L. ROYS

280—*TWIN LAKES, CONNECTICUT*

EMILIO SALA

281—*VENICE*

282—*AT THE DERBY*

E. TARENGHI

283—*A CAVALIER*

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